

PERSON D.  
N  
1  
161  
v. 88  
no. 366

INTERNATIONAL  
**STUDIO**  
*associated with*  
THE CONNOISSEUR



*A Magazine for Collectors*  
**NOVEMBER · 1927**  
SEVENTY FIVE CENTS



# *Powers Engraving Companies*

Makers of printing plates of quality for many of the leading publications and national advertisers.

For your convenience and to enable us to serve you promptly we operate three complete plants day and night.

POWERS REPRODUCTION CORP.  
205 West 39th St., Tel. Penn. 0600

POWERS PHOTO ENGRAVING CO.  
154 Nassau St., Tel. Beekman 4200

POWERS FOURTH ENGRAVING CO.  
208 West 50th St., Tel. Circle 1300

# JACQUES SELIGMANN & C<sup>o</sup><sub>INC</sub>

3 East 51<sup>st</sup> Street

NEW YORK

WORKS OF ART

AND

PAINTINGS

PARIS

Ancien Palais Sagan  
57 rue St. Dominique

9 rue de la Paix



CASSONE FRONT BY A FOLLOWER OF FILIPPO LIPPI, POSSIBLY FRA DIAMANTE, FROM THE HOLFORD COLLECTION

# INTERNATIONAL STUDIO *associated with* THE CONNOISSEUR

REGISTERED AT UNITED STATES PATENT OFFICE  
COPYRIGHT, 1927, BY INTERNATIONAL STUDIO, INC.

NOVEMBER

1927

## THE ARTICLES IN THIS NUMBER

HOLBEIN PORTRAITS IN AMERICA, PART I . . .	<i>Malcolm Vaughan</i> . . . . .	21-27
THE EARLY LUSTERWARE OF ITALY . . . . .	<i>Charles Hyde-Jocelin</i> . . . . .	28-31
THE WOOD-CUTS OF SWITBERT LOBISSE . . .	<i>Williams Ayrshire</i> . . . . .	32-35
A NEWLY DISCOVERED PAINTING BY ALDEGREVER . . . . .	<i>Frank E. Washburn Freund</i> . . . . .	36-40
THE RE-ESTIMATE OF CHINESE PAINTING . . .	<i>Julian Garner</i> . . . . .	41-45
DECORATIVE LANTERNS OF ITALY AND FRANCE . . . . .	<i>Mr. and Mrs. G. Glen Gould</i> . . . . .	46-50
BRONZINO IN AMERICAN COLLECTIONS . . . . .	<i>Helen Comstock</i> . . . . .	51-55
EARLY ENGLISH TRESTLE TABLES . . . . .	<i>Henry Branscombe</i> . . . . .	56-60
THE MARINE PAINTINGS OF IRVING R. WILES . . . . .	<i>Dana H. Carroll</i> . . . . .	61-65
A POLYCHROMED MADONNA AND CHILD WITH SAINT JOHN . . . . .		66
STANDISHES AND INKSTANDS . . . . .	<i>Edward Wenham</i> . . . . .	67-70
A COLLECTION OF RARE GOTHIC WOOD-CARVINGS, PART II . . . . .	<i>Malcolm Vaughan</i> . . . . .	73-78
THE ETON MEMORIAL TAPESTRIES . . . . .	<i>Jo Milward</i> . . . . .	79-81
A FIFTEENTH CENTURY FLORENTINE RELIEF . . . . .	<i>Helen Comstock</i> . . . . .	82
NOTES ON CURRENT ART . . . . .		84
A SHELF OF NEW ART BOOKS . . . . .		110

The cover is a lustered tazza signed with the initial "N"; Gubbio, 1538. Courtesy of the Metropolitan Museum of Art.

## ARTISTS AND THEIR WORK

(\*denotes illustrations in color)

Albani, Francesco . . . . .	85	Lobisser, Switbert . . . . .	32-35
Aldegrev, Heinrich . . . . .	*37, 39, 40	Lotto, Lorenzo . . . . .	86
Andre, Albert . . . . .	*20	Millais . . . . .	86
Bronzino . . . . .	51-55	Pu Ta San Sen . . . . .	42, 43
Dasburg, Andrew . . . . .	84	Sansovino, Jacopo . . . . .	66
Ferrucci, Francesco . . . . .	82	Sargent, John Singer . . . . .	*71
Holbein . . . . .	21-27	Wiles, Irving R. . . . .	61-65
Li Tsu Ya . . . . .	45	Zee Chin Dun . . . . .	41

PUBLISHED MONTHLY BY

THE INTERNATIONAL STUDIO, INC.

119 West 40th Street, New York, N. Y.

WILLIAM B. M'CORMICK, Editor

HELEN SURSA, Managing Editor

C. REGINALD GRUNDY, European Editor

HELEN COMSTOCK, Associate Editor

W. B. M'CORMICK, *President*; FRANKLIN COE, *Treasurer*; K. R. WILLIAMS, *Secretary*; address 119 West 40th Street, New York. Telephone: Pennsylvania 2000. Cable address: Natstu, New York.

This issue is Number 366, Volume LXXXVIII. The subscription price is \$6.00 a year; single copy 75 cents. Canadian postage and to all other countries \$1.00 per year additional. Entered as second-class matter, March 1, 1897, at the post office at New York, N. Y., under the act of March 3, 1897.

*Advertising Offices:* New York: 119 West 40th Street; Chicago, 25 North Dearborn St.; Boston, 5 Winthrop Sq.; San Francisco, 822 Kohl Bldg.; Great Britain: 1 Duke St., S. W. 1, London; Central Europe and Spain: 15 Rue Vernet, Paris 8 (e); Italy: Via Bossi 10, Milan.

To CONTRIBUTORS: Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised.

# **FRENCH & CO.**

**6 EAST 56<sup>TH</sup> STREET**

**NEW YORK**

**WORKS OF ART**

**ANTIQUE TAPESTRIES**

**FURNITURE · TEXTILES**

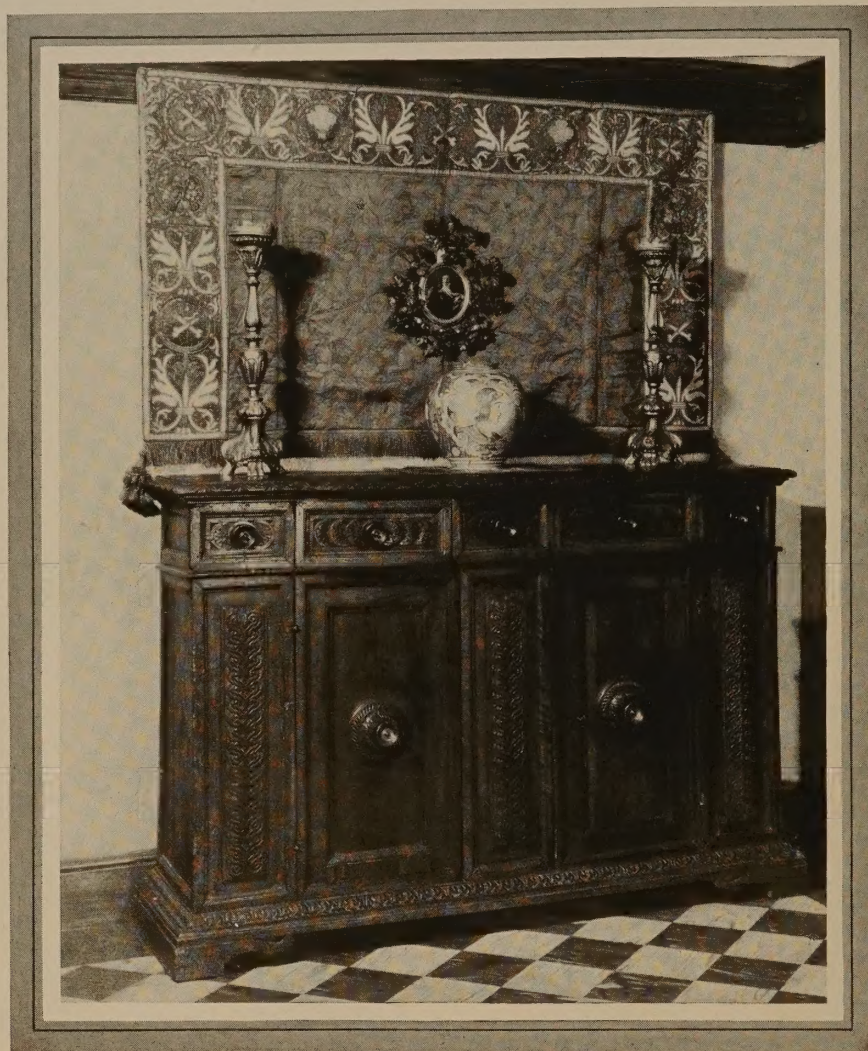
**AND**

**DECORATIONS**

FIFTH AVENUE

**B. Altman & Co.**

NEW YORK

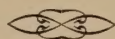


*An Antique Italian Credenza, exceptionally fine in proportions and character*

## DISTINGUISHED ANTIQUES

Here are pieces from Italy, Spain and France, from England of the seventeenth and eighteenth centuries, and from our own times of the Colonies and the early Republic.

Authentic and beautiful antiques are an inspiration for interior decoration and a real discovery for the collector, whether he is assembling furniture for a great villa in the country or a small apartment in the city



DEPARTMENT OF ANTIQUES—SEVENTH FLOOR



*One of a set of four remarkably fine George I Walnut Chairs with slip-in seats covered in old needlework. Apart from the distinguished design of these chairs, a beautiful feature is the very light mellow colour of the walnut enriched by a lustrous patina.*

## IMPORTANT SPECIMENS ON EXHIBITION

A SET of Queen Anne Walnut Chairs with silk needlework seats, comprising four side, one arm.

A Chippendale Mahogany Pedestal Desk of dark rich color with boldly fretted brackets in the kneehole and strap-carving at base.

A pair of Anglicised Italian Walnut Armchairs.

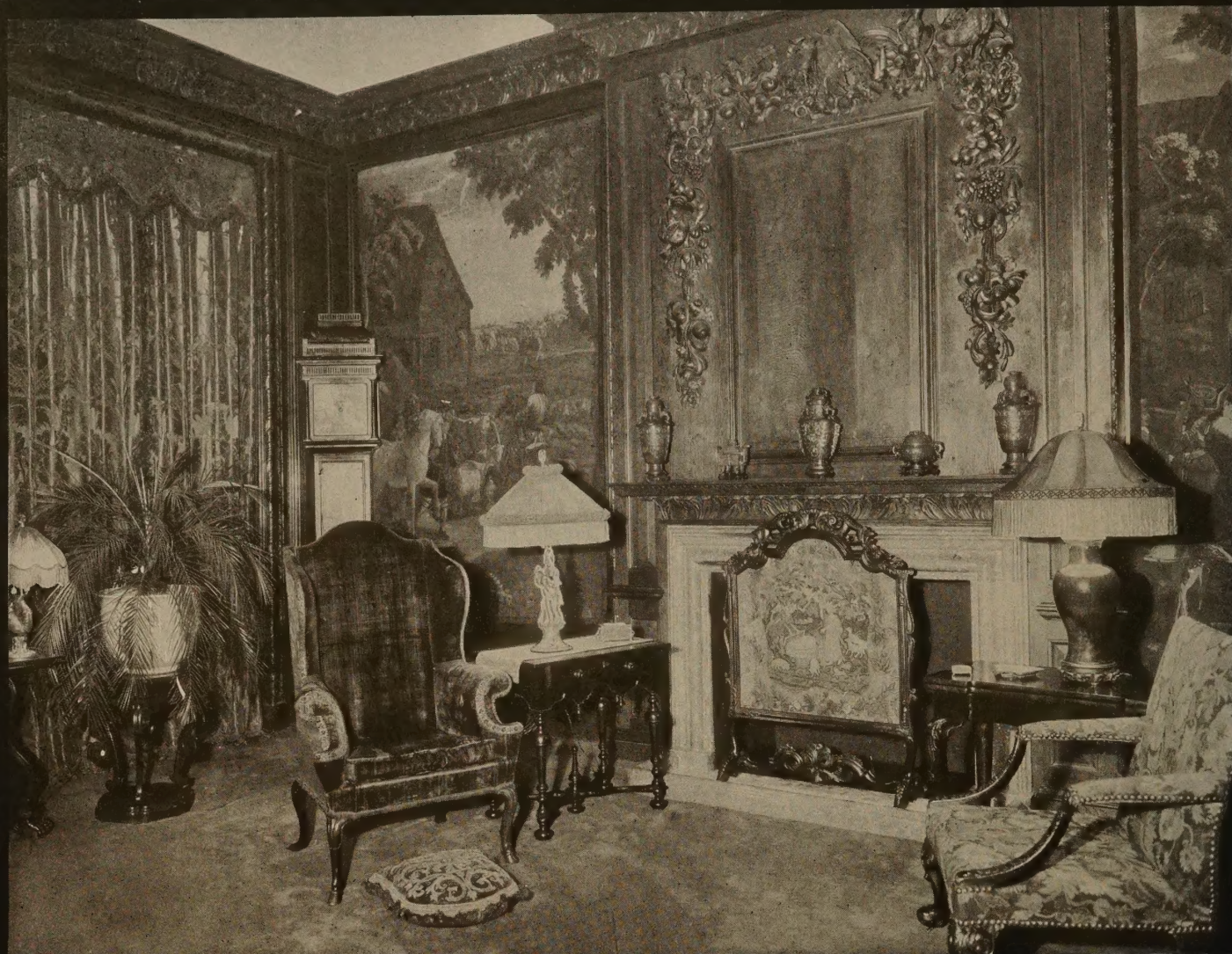
A Charles II Side Table with twisted legs.

A Jacobean small Oak Dresser with geometrically moulded drawer fronts.

# Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH ST.  
LONDON, W., 217 PICCADILLY



**T**HIS charming and dignified English Living Room is one of several others assembled in England by Mr. Farmer and now on display at the Farmer Galleries.

These rooms are furnished with only the finest authentic examples of English furniture of the periods of William and Mary, Queen Anne, George the First and Chippendale, of great artistic merit and beauty—still in splendidly sound condition.

Embellished with the fine lamps, beautiful old Chinese Porcelains and artistic utilitarian objects for which the Farmer establishment is noted, these very lovely rooms are the last word in stately and dignified luxury.

These rooms may be acquired wholly or in part.

**Edward J. Farmer**  
INC.

*Chinese Antiques and Arts*

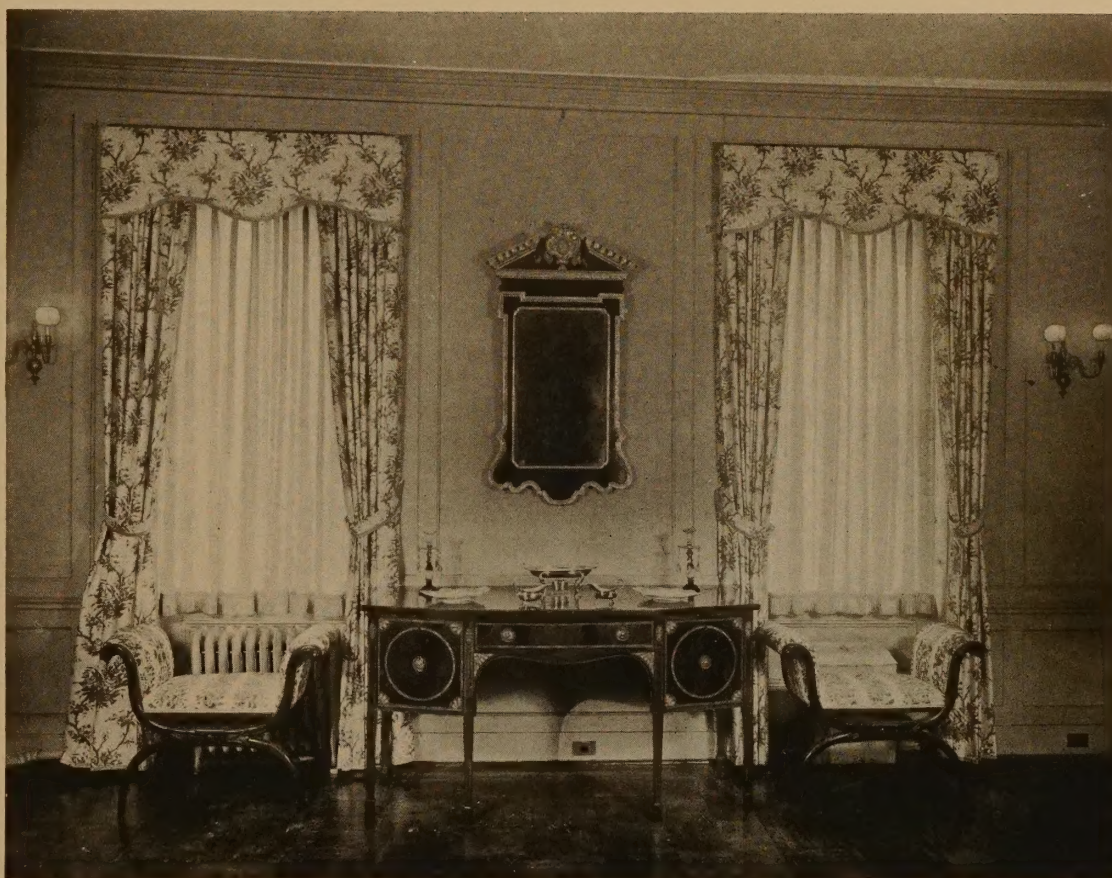
*Lamps and Shades*

*English Period Furniture*

**16 East 56<sup>th</sup> Street**

**New York**

*A LARGE COLLECTION*  
*OF*  
**FINE OLD ENGLISH FURNITURE**  
*NOW ON*  
**EXHIBITION**



A view typical of our showrooms. The sideboard is Sheraton, Circa 1780.  
The window seats, which are of mahogany, are in the style of the late Georges.  
Special attention is called to the chintz curtains at the windows, the material  
having been especially reproduced for Messrs. Stair and Andrew from an antique  
document in their possession.

**STAIR & ANDREW**  
**OF**  
**25, Soho Square**  
**LONDON**  
**45 EAST 57<sup>th</sup> STREET, NEW YORK**



Courtesy of F. de Spiridon

AN EMBROIDERED ALTAR DRAPE WHICH DATES BACK TO THE FIFTEENTH CENTURY IN FRANCE

## OBJECTS OF ART FOR THE HOME

BY JOHN B. TRIMMER

AS the treasures of old baronial homes throughout Europe are following that great Atlantic lane westward, equally are the art works of ancient ecclesiastical buildings adding their quota to this great exodus. On the shelves of our prominent American dealers in rare fabrics are neatly folded pieces of embroidered work, which represent the diligence of nimble fingers and the love for the church as expressed by some bygone aristocrat or equally by some humble peasant woman. Nor is it possible to examine such a piece as that which we recently found at F. de Spiridon's and fail to admire the delicacy of the crafts-woman who, through hours of toil, produced a design similar to that illustrated. But the picture while faithfully depicting the outline lacks the power to convey the exquisite tints and colors which were so carefully combined to develop the splendid shadings of the various blossoms. Each flower is rendered in its natural color, the most beautiful probably being the delicate pinks applied to rose blossoms. Similarly with the green by which the leaves are achieved, for here too we have evidence of that inherent artistry peculiar to even the peasant women of France and Italy. But that which is most outstanding in the present piece is the almost prodigal use of gold thread—not that imitation brassy colored gold found on modern needlework, but finely drawn wire produced from the native gold currency. This is applied to all the conventional scrolls, the tasseled edge being similarly treated while the other edges are finished with a silken cord. With the two chief scroll motifs, may be clearly seen a relic of the Gothic arch



Courtesy of Manuel Caragol and Son

A SPANISH CHASED IRON CANDELABRUM

form, but apart from these there is no trace of the earlier period. It is in such splendid early pieces of French needlework that we can see the foundation of the establishments at which such tapestries as those of Gobelins, Beauvais and Aubusson were made. Many of the finer pieces of embroidery were produced by women of Lorraine and Alsace, where the same skill with the needle prevails to the present time as it does throughout many other French provinces.

THAT magnificence for which the earlier arts of Spain are celebrated found expression in many and various mediums; but although the metal workers of other countries displayed a splendid art in their repousse work on silver and other metals never with iron did they attain that excellence shown by the Spanish artists. An example of this work has recently been imported to this country by Manuel Caragol and Son in the form of a pair of ecclesiastical candelabra, in which the delicate designs of the ornamentation exhibit the patient skill necessary to produce such exquisite work in so refractory a metal as iron. These pieces are some eight feet tall, and without being in any way unduly ornate the entire length is embellished with amorini, cherubs' heads and floral motifs. The pair which have been brought from Spain were copied by Julio Pascual from the originals now in the Burgos cathedral. At first sight they would appear as splendid examples of hand decorated iron, the lack of malleability of which calls for more careful treatment than is necessary in the more ductile metals such as silver, gold and copper.

# Decorations and the Fine Arts

Spanish Antiques and Objects of Art

**Spanish** EST. 1909  
**Antique**  
MONTLLOR BROS. **Shop**

768 Madison Avenue  
at 66th St., New York

PLAZA BUILDING PALM BEACH, FLORIDA



Walnut and Oak Chest of Drawers  
Queen Anne, ca. 1770

**Elvee**  
**Antique Shop**

49 East 49th Street, New York

SECOND FLOOR—PLAZA 0428

RARE OLD ENGLISH  
FURNITURE



**M**ODERN GLOBES, variously mounted, to conform to any type room.

Globe in mahogany or lacquer finish, suitable for 18th century interior (model at left).

Wrought iron frame appropriate in early English, Spanish or Italian room (model at right).

Write for full information



*Ethel A. Reeve, Inc.*

17 EAST 49TH STREET

NEW YORK

PLAZA 0440

Wallace Nutting, author of the three best known furniture books, and extensive collector, makes over three hundred exquisite reproductions.

*Rich Catalogue, 163 pictures for 50 cents*

**WALLACE NUTTING**

46 PARK STREET :: :: FRAMINGHAM, MASS.

**George B. Minassian**

Near East and Far East Art Objects

Rare Oriental Rugs

45 West 57th Street

New York City

Plaza 0919



EIDER DUCKS FLYING

Companion to "Eider Ducks in Winter"  
Photogravure reproductions in black and white from wash drawings by Frank W. Benson, in Worcester Museum of Art.

These reproductions are available in two sizes. Printed surface 14 $\frac{5}{8}$  x 19 $\frac{3}{8}$ " on paper 25 x 32"—\$6.00, or suitably framed \$13.50.

Smaller size 9 $\frac{3}{4}$  x 13 $\frac{1}{2}$ " on paper 16 x 20"—\$3.00, or suitably framed \$7.50.

Send for illustrated folder "E"

**Foster Brothers**

78 SUMMER ST., ARLINGTON  
and

4 PARK SQUARE, BOSTON



16th Century Doorway of Red St. Ambrogio Marble, from St. Maria Roccamaggiore-Verona

**ITALIAN**  
**ANTIQUITIES**

FURNITURE  
WROUGHT IRONS  
MARBLES  
DECORATIVE PAINTINGS  
TEXTILES, Etc.

**Luigi G. Pacciarella**  
764 Madison Ave., New York City  
7 Via Dei Fossi, Florence

**ESMOND GALLERY**

*Genuine Old English Furniture*  
*China and Glass*

1113 LEXINGTON AVENUE  
(Near 78th Street) NEW YORK CITY

TELEPHONE BUTTERFIELD 3705



# Decorations and the Fine Arts

## Ancient Stained Glass

Gothic, Tudor & Jacobean Panels  
suitable for leaded windows

Roy Grosvenor Thomas  
6 West 56th Street  
New York



Pair of Philadelphia Mahogany  
Ladder-backs, period about 1750

HENRY V. WEIL

126 EAST 57TH STREET  
NEW YORK CITY

Member of the Antique and Decorative Arts League

  
Royal Copenhagen Porcelain, Inc.  
155 West 57th Street, New York City  
OPPOSITE CARNEGIE HALL



Porcelain  
Figurines  
Statuary  
Dinnerware

"Bear" in stone by KNUD KYHN

## F. de Spiridon

Importer of

### ANTIQUE FABRICS

Velvets Damasks Brocades  
Brocatelles Embroideries  
Galloons and Fringes

665 Fifth Avenue

New York

## BANNERMAN SPECIALS

MOORISH YOUTH'S SNAPHAUNCE GUN, 32 inches, silver  
mounted, with ivory butt . . . . . \$40  
MODEL FRENCH FLINT LOCK MUSKET, 31 inches, period  
1785, silver mounted . . . . . \$35  
CIRCASSIAN FLINT LOCK BLUNDERBUSS, 20 inches, with  
silver inlaid barrel and stock . . . . . \$30  
FRENCH WATERLOO SABER with scabbard . . . . . \$15  
FLINT LOCK DUELLING PISTOLS, in case with tools and  
equipment, pair . . . . . \$100

380 page illustrated catalog, collection issue, mailed for 50 cents.

FRANCIS BANNERMAN SONS

Free military Museum and Salesrooms  
501 BROADWAY, N. Y. CITY

Rush Seated Arm-  
chairs and Side  
Chair from the  
Provinces of  
France.

In Walnut, Beech  
and Fruit Woods.



ANN ELSEY

163 E. 54th Street, New York

Plaza 0876

■ In your quest for the  
UNUSUAL in American  
craft work, be sure to visit my

Bestcrafts  
Skylight Shop

137 East 57th St., New York

And don't fail to see

Stephan Hansen's  
Jewelry

■ Marjorie B. Shattuck



Watch for  
this sign on  
the north  
side of the  
road



Midway  
between  
Greenwich  
and  
Stamford

Chippendale, Sheraton and Hepplewhite  
Furniture, personally selected and recently  
imported, is now awaiting your visit

A life-long reputation of authenticity  
and reliability backs this business

D. A. BERNSTEIN

ADAMS CORNER

SOUND BEACH, CONN.



*Courtesy of the Margolis Shop*

A CIRCULAR TILTING-TOP TABLE WITH A BASE OF THE TYPE KNOWN AS TRIPOD. IN THE WORK TABLE IS INDICATED A MORE CLASSIC INFLUENCE IN THE USE OF VASE-LIKE STEM AND THE FOLIATED CARVINGS ON THE GRACEFUL LEGS

But a closer study of the various sections of the stem reveals a further interest, for in the different members which combine to produce the graceful shape of these candelabra may be seen adaptations from different vessels in common usage among earlier domestic silver. Immediately below the wide pan, which in earlier candlesticks was used in place of the removable nozzles, there is a distinct vase which was probably evolved from the old pilgrim bottles. Beneath this is a hemispherical bowl complete with cover and of that type known to us as the "college bowl." Or if with this we include the pedestal and widespreading member chased with carp scales, then it better resembles a standing cup. Below this again, and comprising the principal "knop" is another cup-like form without handles. All of which goes to indicate that most early designs more or less achieved their finer lines from the association and adaptation of other pieces familiar to the designer. Obviously the style of the present pieces is of the high Renaissance period and reveals that close resemblance between much of the Spanish work and that of Italy. And in view of the perfection of the classic motifs it would almost seem that both the artist responsible for the original and the one who produced the later copies must have developed much of their skill from having at some time studied in Italy. A remarkable aspect of this iron-work is its being so easily mistaken for carved wood. This largely results from the gilding having in places rubbed. The edges have all the appearance of a dark wood, thus adding much to the attractiveness when such pieces are placed in a room finished in the Spanish or Italian manner.

**P**OSSIBLY one of the most outstanding evidences of the effect of the afternoon tea-drinking tradition in England was the increase in the number of small tables which began to appear, soon after this custom became the vogue. And in view of the fact that when these pieces were not in use they

reverted merely to ornamental woodwork, necessitated the use of fine surfaces either by the use of veneer or a particularly well figured piece of wood. Many of them were fitted with tilting tops, which were so placed on the tripod base as to permit the table to be set back into a corner. The two which appear are from the collection of these small pieces at the Margolis Shop, each of them indicating the decorative quality of the wood. The circular tilting-top type usually date from the latter part of the eighteenth century, at which time too work tables similar to that which is shown on the illustration also assumed considerable popularity. The latter are to be found in various forms, many being equipped with a pull-out bag, which at times is of fabric attached to a wood frame. The more elaborate examples, however, and these are somewhat rare, are fitted with a shaped and veneered wood box, which as a rule may be locked by a stout pin controlled from an inner recess beneath the table top, which lifts. And beneath these lift-tops are fitted all those curious accessories, which our grandmothers used in the production of that splendid needlework, which is being so eagerly sought for at the present time. In the case of work-tables with side drawers these drawers were also fitted with compartments which contained scissors, silks, needle-cases, and other appurtenances. And many of these latter are found to-day made of finely carved ivory, which has with age assumed that beautiful mellow hue, which cannot otherwise be produced. The base of the circular table is of the type known as tripod, the terminals of the three legs being claw and ball, the latter actually having derived from the Chinese three claw dragon foot and the pearl. That of the work-table of course indicates a more classic influence in the use of the vase-like stem and more particularly the foliated carving on the curves of the four graceful legs, to each of which is fitted a brass claw foot raised on casters. These tables are very rarely found in walnut.

# Decorations and the Fine Arts

## Ruth Collins

Wishes to announce an im-  
portation of many interesting  
18th Century English Pieces

Telephone  
Rhinelander 6600

740 MADISON AVENUE  
Cor. 64th Street



*I Have Gathered*  
from India, Persia, Java, Sumatra,  
beautiful textiles and hand-wrought  
wares revealing the craftsmanship  
of the East.

*I Cordially Invite You*

to visit my shop when you seek unusual decorations, an  
exotic scarf to wear, or a distinctive gift. *Be sure to come  
before you make up your Christmas list.*

**J. T. BRAUNECK**  
46 WEST 58th ST., New York City



## Miss Macnamara

Interior Decorations

137 EAST 57TH STREET  
NEW YORK

Pottery Lamp . . . . \$35.00  
Chiffon Lamp Shade . . . \$35.00  
Venetian Vase . . . . \$ 6.50

Plaza 0581

## MOROCCAN ODDITIES

*To Harmonize With*

## PERIOD INTERIORS

### RIFF RUGS

Rare Hand Made Rugs for  
Hangings and Floor  
Coverings

### POTTERY

Native Pottery from Saffi  
in exotic forms and  
colorings

### LEATHER FLOOR CUSHIONS

Colorful Embroidered Hand Made Cush-  
ions for Interiors in the Spanish manner

## MOROCCAN TRADING CO.

44 WEST 52nd STREET :: :: NEW YORK

Carvalho Bros.

*"The House of Old Fabrics"*

762 Madison Ave.  
New York

## FOREIGN ANTIQUES

*Retail and Trade*

In decorating remember the im-  
portance of the accessories. Their  
selection and placement is the test  
of taste.

Some lesser object of art—a bit  
of sculptured wood or an Italian  
Renaissance fabric, a good piece of  
pewter, wrought iron, or brass—  
placed to catch the light or form a  
silhouette, expresses individuality.  
Such a gift reflects thought.



*For the choice things see*

## MARION BOOTH TRASK

37 East 57th Street (3d floor)

Telephone, REGENT 7279

NEW YORK



An Early French  
Marble Mantel

## Earl of New York

offers you a selection of  
early period mantels and  
rare things for the home.

## Walter G. Earl

235 East 42nd St., New York

(Between 2nd and 3rd Aves.)

Telephone  
Murray Hill 10194

## BAGUÈS

25 WEST 54TH STREET

PARIS

NEW YORK

LONDON

LIGHTING FITTINGS · BRONZES

ARTISTIC IRON WORK

ANTIQUE

Exclusive Models

MODERN

*When in Paris—Visit our Salons*

107 RUE LA BÖETIE, CHAMPS ELYSÉES

# Decorations and the Fine Arts

In the quiet of a real *home* we will discuss with you the decoration and practical equipment of *your* home. Away from the commercialism of the shop, in the cozy atmosphere of the fireside the discussion of one's problems becomes a delightful task.



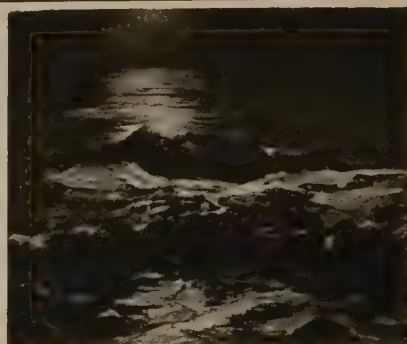
*We will be glad to talk with you at any hour that may suit your convenience.*

SAINT-GAUDENS and HYNES, Inc.

*Consulting Decorators*

15 WEST 55th STREET, NEW YORK

MARIE SAINT-GAUDENS MARY HELEN HYNES  
Phone Circle 0324



"In the Path of the Moon," by Stanley W. Woodward  
24 x 30

EXHIBITION

Through November

Marine Paintings

by

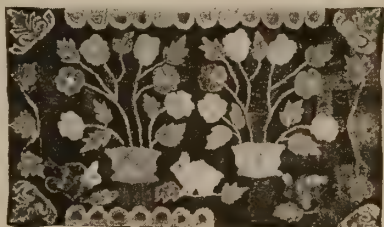
STANLEY W. WOODWARD

THE CASSON GALLERIES

of Irving & Casson—A. H. Davenport Co.

575 BOYLSTON STREET

601 FIFTH AVENUE



FLOWER  
AND  
ANIMAL  
DESIGNS

in all colors and sizes

MRS. SCHERNIKOW

929 MADISON AVENUE :: NEW YORK, N. Y.

*Old New England Hooked Rugs*

OTTO ♦ A ♦ OFFERMAN  
*Interior Decorators*

527 FIFTH AVENUE TEL MURRAY HILL 2394

FURNITURE

::

FABRICS

COMPLETE INTERIORS

Harold L. Smith, *Associate*  
formerly of Proctor & Company

C. G. Seastrom & Co.  
Interior Decorators  
and Painters

Furniture and Mural Decorations  
Oil Paintings Restored  
Lacquering & Gilding  
Objects of Art  
Screens

152 East 53rd Street  
New York City

Telephone  
Plaza 0480

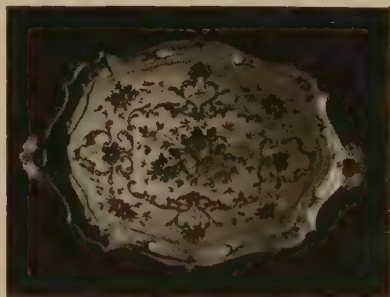


If you are in quest of attaining your highest expression of individuality, permit Miss Gerry, who is a specialist in planning the home, to aid you. She will be pleased to discuss your problem with you.

K. R. GERRY

8 West 47th Street New York City  
Bryant 7994

J. HARRON CANNON  
Associate  
Formerly of Proctor & Co.



Venetian hand painted trays done in natural colorings, ranging in price from \$8.50 to \$55.00.

Large selection just received from Italy.

G. & V. PILLORI

Cor. 57th St. 586 Madison Avenue New York

MODERN ETCHINGS

BONE

BENSON

BROCKHURST

GRIGGS

McBEY

GRAY

BISHOP

CAMERON

TUNNICLIFFE

ROSENBERG

*Write to us concerning your interests*

CHARLES SESSLER

1310 WALNUT STREET

PHILADELPHIA, PA.



*A CHARMING collection of Old Rings made in the Eighteenth Century. These rings form part of the Old Jewellery now on view at the Crichton Galleries. The opportunity to choose from so many delightful and unique pieces of Jewellery at moderate cost has never before been offered in this country. All lovers of the Old should make a point of seeing the Collection which has been gathered together with great care and discrimination.*

**CRICHTON & CO. LTD.**  
**EXPERTS IN OLD ENGLISH SILVER**  
 636 Fifth Ave. **NEW YORK** at 51<sup>st</sup> Street

# DUVEN BROTHERS

PAINTINGS  
PORCELAINS  
TAPESTRIES  
OBJETS d'ART

PARIS

NEW YORK





Courtesy of Durand-Ruel

## BOUQUET OF ROSES BEFORE BOOKCASE, BY ALBERT ANDRE

*One of the very striking characteristics of the French painters generally classed as Impressionists is their love for painting flowers which is, after all, an expression of French national taste. Renoir painted not a few such subjects and Monet's devotion to the water-lily in his later years almost makes art lovers forget his first famous "Haystack series." The painter of the canvas reproduced here made his entrance into the exhibition world of Paris in 1895, three years after he began painting, with two large decorative panels shown at the Salon des Independents. Thirty years later, for this "Bouquet of Roses" was painted in 1925, he had become wholly academic in feeling as the work shows. Andre is best known in this country for his superb portraits in the Chicago Art Institute of Renoir and Monet of which it is generally agreed the Renoir is the greater work*

INTERNATIONAL  
**STUDIO**  
*associated with*  
THE CONNOISSEUR



NOVEMBER, 1927

## HOLBEIN PORTRAITS IN AMERICA

BY MALCOLM VAUGHAN

A GENERAL VIEW OF THE ARTIST'S RANGE AND PROGRESS MAY BE  
GAINED THROUGH A STUDY OF HIS PAINTINGS IN THIS COUNTRY

### PART I

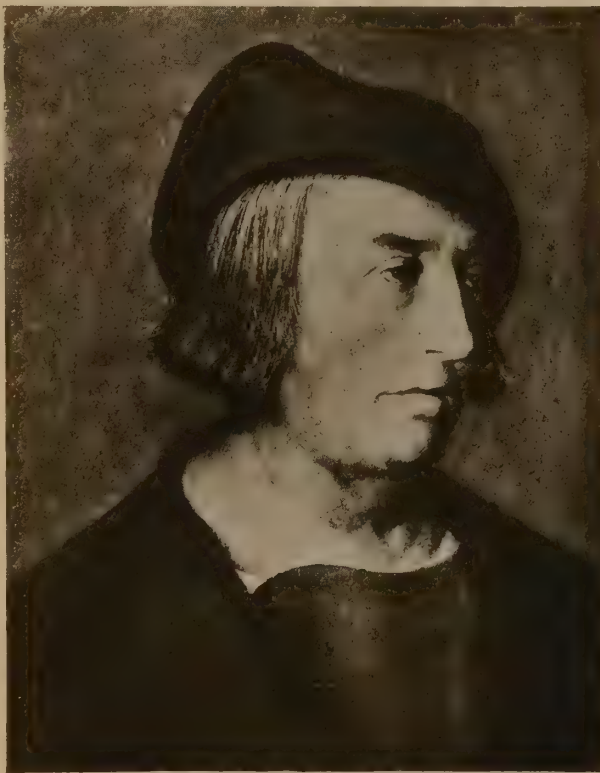
**A**STONISHING as it seems, there are no less than twenty portraits by Holbein in America—more than now remain privately owned in all Europe. That our collectors have within a quarter of a century brought to this country so many works from the hand of so great an artist is signal evidence both of their ardor and of their discrimination. As the Cæsars brought from Greece, as the Venetians brought from Byzantium, and the Florentines from Rome, an ancient beauty to a young, aspiring people, so do our collectors bring now to us precious fruit from the tree of civilization. Few Americans know how many treasures have come to us from the art of the past for our æsthetic delight and guidance. Verily the torch has reached our hands.

Holbein has by some critics been called the world's greatest portraitist. This assertion is extreme. He does not outshine Titian nor dim the luster of Tintoretto, da Vinci, Velasquez, Rembrandt. But he is second to none. His place is with the immortals because of his marvelous ability to interpret the human mind and because he had the genius to create a new style of portraiture. When he

took up his brushes, Northern painting was "cabined, cribbed, confined." The Gothic impulse had lost vitality, but painting was still dominated by Gothic tradi-

tion. Art thus reflected a dying ideal that could no longer inspire living people. Into that obscurity of a creed outworn, Holbein came like a fresh wind at morning and swept the dark away. More than any other artist born north of the Alps in the sixteenth century, he unfurled the vision of the Renaissance in Italy. Endowed with a rare gift for drawing, he was especially ready to receive from Italy the broad and pliant linear mode of painting which the Renaissance had evolved from early fresco. So great was his perception and knowledge of linear beauty that no painter has ever excelled him in the expression of form by line. Italy taught him also the magic of luminous color. That his form and composition sug-

gest Italian source is less significant; these, through his genius for draughtsmanship and his search for simplicity, he accomplished with slight exterior aid. A school arose to follow him; his style became the international method until later Venetian influence crowded it out.



*Courtesy of M. Knoedler and Company*

PORTRAIT OF A MAN; COLLECTION OF MR. JULES S. BACHE

Born at Augsburg, Germany, in 1497, the son of Hans Holbein the Elder, he migrated about 1514 to Basel and by 1517 had removed to Lucerne. Thence he apparently journeyed to Milan, for his painting of *The Last Supper* contains obvious evidence that he had seen Leonardo's chef d'œuvre. In 1519 he was again at Basel. Settling himself as a citizen of the town, he resided there until religious and political turmoil forced him to seek his fortune elsewhere. He set out for England in 1526. Two years later he returned to Basel and was for a period fittingly employed; but this small city being unable to support his work, he in 1532 went back to England, where he remained the rest of his life. Soon attracting the notice of Henry VIII, he was made court-painter in 1536, a position he held till his death during the plague of 1543. This article does not consider Holbein's miniatures, of which there are eight in this country, and excludes as apochryphal several paintings formerly renowned, such as the famous portrait of Mary Wotton, Lady Guildford, which hangs at the Metropolitan Museum of Art. The pictures included are all authenticated. Some of them rank with the master's highest achievements.

Among Holbein's paintings in America, each of his portrait-periods is represented, and each so characteristically that a general view of the artist's range and progress may be gained without quitting these shores. Earliest of our pictures is the half-length portrait of a man, probably Benedikt von Hertenstein (Metropolitan) which was painted in 1517, at Lucerne, and presents an elegant young man gaily geared in the height of fashion. His full-sleeved red doublet, his dark cape lined with bright myrtle green, his black-and-scarlet velvet biretta, attire him bravely. Particularly noteworthy is the elaborate frieze in the background, which—as an attempt to represent antique bas-relief—testifies that Holbein was in youth already swayed by Renaissance motives. The portrait has suffered much repainting; it nevertheless discloses that in Holbein's earliest manner his tints were paler and flatter than thereafter. The drawing is remarkably skilful for a boy of twenty years, but of course lacks the ease and assurance of maturity. Nor has the composition—here somewhat uniformly defined—acquired the later mellow fluency.

An earlier work equally rare is a small detached panel in the collection of Mr. Jules S. Bache, New York. According to the leading authority on Holbein, Dr. Paul Ganz, this bust of an elderly man was painted in 1520, and belongs to the group of portraits on the wings of the Oberried altar, to-day in the cathedral of Freiburg (Baden). The unknown sitter, probably a councilor of Basel, wears a deep brown surcoat with a fur collar and a bright red breast-cloth; his gray, bobbed hair falls abundantly from beneath a black cap pulled jauntily over one ear. With unflinching veracity, his features are faithfully rendered, his character quite exposed. The cruel eyes and the weak mouth are as candidly painted as the nose which reveals something honest and strong. Holbein's drawing has now become less labored; his modeling—by means of glazes—is

deeper and more typical of the master; his color has grown more lustrous; and his color-composition smoother and more harmonious. In brief, the portraitist has caught a glimpse of his ultimate goal and is advancing toward it with clarity of intention.

Seven years later Holbein had arrived in England and was painting a half-length of Sir Thomas More, to whom he had brought a letter of introduction from their common friend, Erasmus. This picture, the original from which so many copies have been taken, now graces the Frick collection, New York. It is

the noble presentment of a noble man. Sir Thomas More, already celebrated as the scholarly author of *Utopia*, was within the next decade to win distinction as a statesman who, succeeding Cardinal Wolsey to the office of Lord High Chancellor, and holding his God above his king, chose rather to sacrifice his life than to acquiesce in the break with Rome. The portrait strikingly exemplifies Holbein's almost clairvoyant perception of human character. Had he known the man from birth and as a brother, the painter could not more profoundly have penetrated the sitter's mental and moral selfhood. We need scarcely know Sir Thomas's biography to read his history here. His nobility of nature, his firmness of will, and gentle disposition, his learning, piety and asceticism, all have been summoned into the lean countenance, the meditative eyes, the aristocratic forehead, the finely-cut lips and resolute chin. When



Courtesy of M. Knoedler and Company

PORTRAIT OF JEAN DE DINTEVILLE; GOLDMAN COLLECTION

Holbein painted this picture he could not only draw and model a face with entire veracity but could triumphantly express those qualities of mind and spirit that lie behind the lineaments. Hereafter each of his portraits is to be a full record of a life.

Either in this year, 1527, or the next, Holbein did two half-lengths of Sir Bryan Tuke, Treasurer of the Royal Household. One of these to-day adorns the collection of Mrs. Watson Dickerman, New York; the other is owned by Sir Joseph Duveen. Both panels are well preserved; with slight differences, they are "identical." Sir Bryan sits in a gown of black silk with under-sleeves of Turkey cloth finely checkered in black and gold. On a red-covered table in front of him lies a paper bearing a Latin inscription which explains the lofty melancholy in his eyes: "Are not my days few? Cease, then, and let me alone, that I may take comfort a little." (Job:X,20). Typically, both pictures are painted on wood panels and both have the customary Holbein basis—several successive layers of color with a raised contour round the silhouette of the figure to make the linear composition bold and forthright. Placed on either side the two heads are gold inscriptions, an experimental device to enliven the background which the artist was, after 1533, to adopt permanently. Each of these portraits is superbly drawn and is modeled in bright tones with transparent shadings minutely blended.

In the private collection of Mr. J. P. Morgan is a subtle study of Erasmus which Holbein painted about 1529, after returning from England to Basel. Among several hundred very good Holbeinesque por-



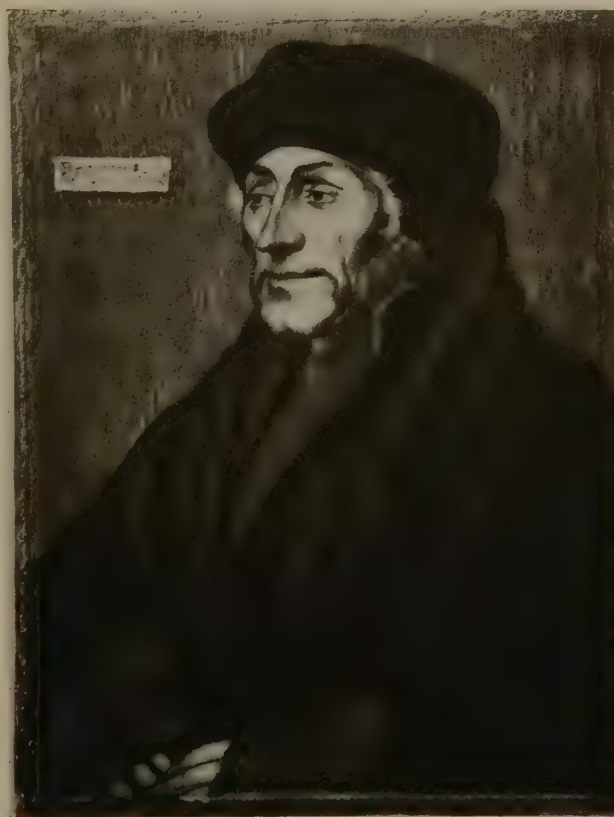
*Courtesy of the Henry Clay Frick Collection*

PORTRAIT OF THOMAS CROMWELL

traits of Erasmus now existing, three are originals. Mr. Morgan has one of these. No copyist could have attained such adroit modeling or such deft draughtsmanship. Nor could any of the Holbeinesque painters ever have so tellingly interpreted the mind of Erasmus. Holbein has captured the evanescent smile of an aged scholar and in the deeply sunken eyes has made immortal the kind, keen glance of the great Dutch humanist. Here, as always, the master has caught a momentary and passing mood; and, as always, has recorded, too, the prevailing and dominant attitude of mind. The calm, pure light of spirit shines softly in the aged

face; and the remote, almost saintly expression has that rare union of qualities which made Erasmus illustrious, an austere intellect linked with a friendly intelligence.

Holbein departed from Basel in 1532, this time forever. He went back to England, and before that same year closed had completed the magnificent half-length of Herman Wedigh which is now in the collection of Mr. Frank D. Stout, Chicago. It is one of the most wonderful portraits in the world. Against an enamel-like background of blue-green, the comely German youth, scion of an old patrician family at Cologne, is shown in a dark mantle with a collar of watered silk and heavily brocaded under-sleeves. The fair, clean-shaven face, with its proud young eyes, is a glory of linear grace, and of modeling without contrasted flesh-tints. Everything in the picture is distinguished and simple, from the broadly symmetrical composition to the sensitive still-life of the book on the table. Happily, Time this timeless youth has spared, "to show false art what beauty was



PORTRAIT OF ERASMUS; J. P. MORGAN COLLECTION



*Courtesy of Duveen Brothers*

THE PORTRAIT OF HERMAN WEDIGH IS IN THE COLLECTION OF MR. FRANK D. STOUT. EVERYTHING IN THE PICTURE, FROM THE SYMMETRICAL COMPOSITION TO THE SENSITIVE STILL-LIFE, IS DISTINGUISHED AND SIMPLE

of yore." As when the varnish was scarce dry upon its gleaming surface four centuries ago, this panel untouched, uninjured, to-day bears eloquent witness to the master's genius. In color it is a poem of soft yet brilliant felicities.

Less well preserved, but of unique value, is the portrait of Thomas Cromwell which, to-day in the Frick Gallery, hangs across the fireplace from the noble por-

trait of Sir Thomas More. Despite some repainting, it is the best likeness of Cromwell extant. According to Professor Mather, the lineaments are the most pitilessly revealing in all portraiture. Certainly the narrowed lips, the small, cold eyes set closely together, and the sinister look, ruthlessly calculating, make the face repellent and hard. Although Cromwell held at the time



*Courtesy of M. Knoedler and Company*

IN 1527, OR THE NEXT YEAR, HOLBEIN DID TWO HALF-LENGTHS OF SIR BRYAN TUKE, TREASURER OF THE ROYAL HOUSEHOLD. OUR ILLUSTRATION SHOWS THE ONE WHICH ADORNS THE COLLECTION OF MRS. WATSON DICKERMAN

only a minor title, Master of the Jewelhouse, and had as yet no political prestige, Holbein lay bare that crafty, self-seeking side of his nature which ere long made him vice-regent to Henry VIII.

"Cromwell, I charge thee, fling away ambition;  
By that sin fell the angels; how can man, then,  
The image of his maker, hope to win by 't?"

These words addressed to Shakespeare's Cromwell are but a translation into literature of what Holbein had already here predicted. To be sure Cromwell was never to fling away ambition. His passionate search for fame which had urged him forth from his father's blacksmith shop brought him ever increasing honors until, as Earl of Essex, his importance was



*Courtesy of Duveen Brothers*

THE ASSERTION THAT HOLBEIN'S PORTRAITS SEEM ALWAYS OFFICIAL IS REFUTED BY SUCH A PLEASANTLY INFORMAL PORTRAIT AS THIS, WHICH IS OF GEORGE NEVILLE, NOW INCLUDED IN THE COLLECTION OF MR. A. W. ERICKSON

throughout the realm second only to that of the king. Perhaps no commoner in any monarchy has had more power. It was at this man's knees that a queen, Anne Boleyn, implored mercy; but he stood by her scaffold a week thereafter. It was he who passed the atrocious statute by which a person accused of a crime could be condemned unheard; and with rare poetic justice he himself was by this act destroyed, being the first and only Englishman ever put to death without a hearing. Holbein's portrait, painted at the insignificant beginning of Cromwell's career, relentlessly foreshadows all that is to be.

It was Holbein's practice to give one sitting for a preliminary drawing and none for the painting. By such means modern artists would probably achieve only an impressionistic featuring. The process served Holbein more effectively, enabling him to free himself from slavish counterfeiting of the model and permitting him to devote his major study to an interpretation of the sitter and to a harmonious execution of the picture itself rather than to the mere dull facts of realism. Nature he revered; and though he exalted art above it, he never allowed a likeness to suffer mistruth. A portrait of a man in the collection of Mr. Henry Goldman, New York, admirably exemplifies this dexterous mingling of art and verisimilitude. For several centuries the name of the sitter had been forgotten and he had had no other legend than "a musician"; recently he has been identified as Jean de Dinteville, a favorite minister of François I and French Ambassador to the court of Henry VIII. The frank, French face, with its blue, inquisitive eyes, is so engaging that it would divert attention from the rest of the panel had not the master by a bold distribution of color and a piquant placing of still-life, balanced the interest and caused the picture to exhibit, as its prime virtue, decorative unity. The rich black of the coat and cap, the soft scarlet of the tablecloth and the yellow of the *viol da gamba*, all set off by the pale green of the curtain, accentuate the design. This coloring also lends the painting spaciousness of effect.

One of those critics who are without virtue unless their ignorance should prove illuminating, has said that Holbein's portraits seem always official, never divulging a man's companionable traits. This assertion has no accuracy; it is instantly refuted by such a portrait as that of George Neville, which now ornaments the collection of Mr. A. W. Erickson, New York. Against a

plain blue-green background, the white-haired old gentleman with ruddy cheeks is familiarly depicted in a tilted biretta and sables over a close-fitting black coat. George Neville, Earl of Abergavenny, was Master of the King's Larder. When occasion required he could assume impressive dignity, though unpretentious simplicity was more to his taste. It is typical of him that on his death-bed he wrote intimately to the king, asking that his estate be but slightly taxed as his many unmarried daughters would be tax enough. Holbein quickly remarked Lord Neville's ease of manner. Since it so characterized the sitter, he portrayed it; adding to affability a touch of good humor. The result is a portrait as pleasingly informal as could be wished.

The last two pictures mentioned were painted very few years prior to 1536, when the artist was elevated to the office of court-painter. On a Holbein portrait now in the home of Mr. Arthur W. Sachs, New York, the date of 1535 definitely appears.



Courtesy of Mr. Arthur W. Sachs  
PORTRAIT BY HOLBEIN,  
DATED 1535

The unknown sitter is quietly dressed in a dark squash hat and a black-gray gown of watered silk, open at the throat. His fresh and youthful complexion, his clear blue eyes and reddish beard are wrought with fastidious skill. Of especial importance to students of Holbein is the shape of the picture—a circular panel about a foot in diameter. That the master had essayed portraits of this description was altogether unknown until a few years ago. Only one other example exists. The discovery is important because these half-large panels exhibit a method intermediate between the technique of miniature and that of full-size painting. Holbein in his miniatures accom-

plished depth of modeling and a clean-cut expression. His large portraits have miniature-like precision. These two panels, more than any of his works, fuse the two modes. America is fortunate indeed to possess one of the two unique examples in this interesting method of painting.

Holbein was now at the crest of his powers. All that he had dreamed to do and hoped to do had come within his grasp. As in late summer fields the crop lies golden to the reaper, so within this man his own genius lay richly ripe for his mind to harvest. Happily his health, his strength, his force, remained unweakened with him until death. Of the pictures he painted during the seven years remaining to him, those which are now in America will be discussed in the concluding half of this article which will appear in the December issue of this magazine.



Courtesy of the Metropolitan Museum of Art

THE FIRST AND THIRD DISHES ARE URBINO OF THE MID-SIXTEENTH CENTURY. THE ONE WHICH IS ILLUSTRATED IN THE CENTER IS GUBBIO

## THE EARLY LUSTERWARE OF ITALY

BY CHARLES HYDE-JOCELIN

MANY FINE EXAMPLES OF THE EARLY LUSTERED POTTERY OF EUROPE  
HAVE BEEN ACQUIRED IN RECENT YEARS BY AMERICAN COLLECTORS

IT is a matter of regret that many of the finer decorations which were applied to early ceramics were the outcome of accidental discoveries by individual potters; for the secrets of the various processes sedulously and successfully guarded by these men were in many instances at their death lost to posterity. And even in instances where the actual method has apparently been recorded, the efforts of more modern craftsmen have failed to produce the same splendid results found on the pieces by those men to whom we owe the beautiful metallic lustered designs of Spain and Italy during the fifteenth and sixteenth century. That such works after the decline of these arts have never since that time appeared may be judged by comparison between the examples of that early era and those which at intervals were produced since. For even if much of the nineteenth century English luster essayed to revive this ancient art, it entirely failed to attain the same splendor and boldness of technique. And this is revealed by the magnificent art displayed in the splendid collection recently presented to the Metropolitan Museum of Art by V. Everit Macy as well as in those numerous examples on loan there from the private collections of William Randolph Hearst, Rutherford Stuyvesant, and other connoisseurs.

These specimens would also lead us to think that our col-

lectors have devoted considerable study to the early lustered pottery of Europe, for in addition to the remarkably representative nature of the different examples on view, there is an indication of that knowledge which ensures the acquisition of none but the finer works. And that this protective information is essential in assembling a collection of early works of art becomes increasingly evident in view of the increased number of devotees and the consequently restricted sources of supply. Yet while the modern imitations are in many instances skilfully executed, never do they approach the perfection of that art which was known to Spain and to a greater extent to Italy in the application of metallic lustrous decoration to pottery. And that the pieces by the Italian artist-craftsmen should excel is to be expected, for while the Spaniards derived all that more

advanced skill of their Oriental conquerors, the pieces made later at Deruta, Pessaro and Gubbio give evidence of that added artistry which is inherent in Italy.

In fact the latter country not only obtained the initial inspiration during that time when she was under the domination of the Spaniards, but doubtless also gained much directly from those Moorish craftsmen who had settled in Sicily and where, as early as the fourteenth century, was produced that splendid variety of lustered pottery



Courtesy of the Metropolitan Museum of Art

A GUBBIO BOWL SIGNED R IN LUSTER

known as Siculo-Arabian. Nor would it be unnatural to suppose that many of these Oriental workmen had at various times emigrated to Italy, to which country they would introduce their own native traditions. Similarly it is known that many of these Arabs came from Majorca for in the term "maiolica," which was formerly applied to lustrous wares, we have the certain evidence of the influence they brought to Italy.

Some authorities have ascribed the *madreperla* equally to Pessaro and Deruta, but if this first appeared in Italy on pieces known to have been made at either of these places, there is stronger evidence of its having been produced in Spain at a much earlier date, for which reason it is safe to surmise that it was introduced from the latter country or by those Moors, whom we have previously mentioned as having emigrated to Italy from Majorca or Sicily. Again from the fact that a large number of fragments were discovered in the region of Deruta during the excavations when making the roadways, the conclusion was arrived at that all the important luster of Italy had proceeded from that section. Examination of these, however, revealed that the greater number more closely resembled the Hispano-Moresque, and doubtless represented importations of the Spanish ware, during the time of the occupation of Italy by the Spaniards. There is nevertheless evidence that the



Courtesy of the Metropolitan Museum of Art

BOWL AND INTERIOR DECORATION ABOUT 1540

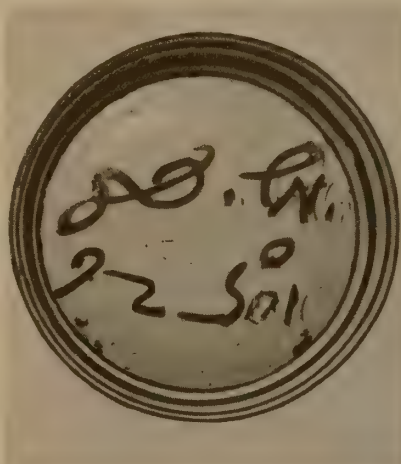
*madreperla* was in use at Pessaro quite early in the sixteenth century, for pieces are in existence decorated with this delicate luster, regarding the origin of which there is no little doubt.

Nor is it until the higher development of the lustrous pottery in Italy that the craftsmen give evidence of those unmistakably native features, which are so marked throughout the arts of that country. And these are by no means delayed in making their appearance and for which, as for the wider range of colors, we have to look after the coming of Georgio Andreoli, or as he is better known Mæstro Georgio.

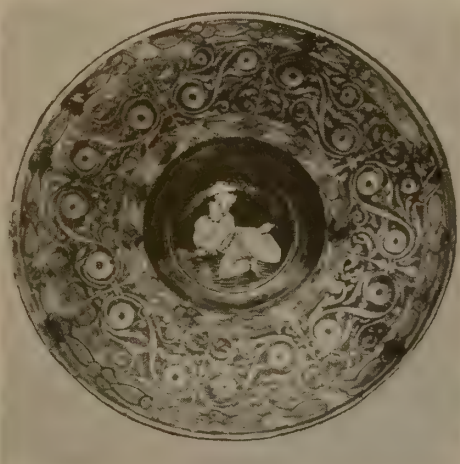
This artist first arrived at Gubbio with his brother during the latter half of the fifteenth century, but would

appear to have left a few years afterwards, returning about 1492 with another brother, at which time the two men engaged with the Duke of Urbino to work in the factory at Gubbio. Georgio is known to have been well acquainted with the terra cotta sculpture of the Della Robbia school, many of his own more important works indicating a decided influence from this source.

While possibly we of to-day, in our custom of regarding an art as national rather than regional, are apt to speak of Italian luster, actually this art in that part of Europe was confined to Pessaro, Deruta and Gubbio, and of which the last named is by far the more im-



Courtesy of the Metropolitan Museum of Art



THE FIRST ILLUSTRATION HERE IS A DERUTA DISH IN YELLOW AND BLUE. THE OTHER IS ONE FROM GUBBIO WITH A BORDER IN GREENS AND BLUES AND BEARS THE INITIAL OF MÆSTRO GEORGIO AS IS SHOWN IN THE CENTER

portant. As has been said little record exists which would allow us any considerable insight into the history of the Southern European potteries and among the few that are known that of Piccolpasso, one-time director at Castel Durante during the sixteenth century, affords us the greater information. The manuscript which is preserved at the South Kensington Museum, mentions that the ingredients and manipulations of the metallic lusters are only slightly varied to those of Spain.

This ancient document speaking of the method of attaining the lustrous surface says, "It is painted over finished works except the portion of design to receive luster, which is left white at first painting. Thus a figure in grotesque whose extremities are to be lustered only, has those parts painted, which are to be colored leaving the extremities in sketched outline on a white ground." The piece was then placed in the kiln to set the pigments, after which the luster was applied and the article again fired.

In the firing process the pieces after the application of the lustrous decoration were dealt with in an entirely different manner. The seggers or clay containers in which the articles were enclosed to protect them from the direct action of the flames were dispensed with, and the piece placed in actual contact with the flames and smoke. And in this too the type of furnace used was in every way unlike that employed for firing the body. In place of the arched roof with holes, a much smaller furnace was used in which the upper chamber was supported by two intersecting arches of brick, the corners being left open to allow for vent. In the construction of this, as in the actual method of obtaining the metallic surfaces, the greatest secrecy was maintained, and to this zeal in the guarding of a process by an individual or a limited circle of workmen, we doubtless owe the loss of more than one splendid art which blossomed in the earlier epochs.

There is little question that the finished lustrous shades depended largely upon the type of fuel used, this in Italy being broom and similar growths, the carbon from which rising in the form of smoke and coming into contact with the heated surface of the metallic deposits, caused these to throw off their salts, leaving a metalifer-

ous residuum that, having been compounded with other substances, resulted in those iridescent surfaces which are so particularly attractive in this old pottery. The same brilliancy which is apparent on the pieces as we know them, however, was not evident when these were first taken from the furnace, from which they were removed after being allowed to cool gradually. In the first place it was necessary to remove or at least soften the sooty deposit which resulted from the wood smoke, and this was achieved by soaking the articles for some time in a soapy water after which they were washed and carefully dried. And it was then that the beautiful surfaces were attained by gently rubbing the lustered por-

tions with wood ashes, which actually is not dissimilar to that process known as "burnishing" when applied to gold and silver vessels.

Among the various shades used on the surfaces there is a predominance of gold and silver, this having to be expected as these being rather an adaptation of the Spanish forms would be known to more craftsmen, as were these of the more prismatic character which were often obtained from stanniferous glazes. Again some of the reds are found fairly frequently although on no pieces other than those of Gubbio does the celebrated ruby appear. Regarding the origin of this color some difference of opinion still exists, Passeri asserting that Georgio brought it with him to Gubbio, while another suggestion is that it was acquired by Georgio from an artist who formerly worked at an Italian



*Courtesy of the Metropolitan Museum of Art*

GUBBIO EWER, DECORATED YELLOW ON BLUE

factory. And there is at South Kensington Museum a work by Georgio, which would lend credence to the latter assumption. This particular example of his work is a figure of St. Sebastian dated 1501 and on which appears both gold and ruby lustered pigments. And in view of the fact that this latter color is known to have been used on lustered armorial decorations at Pessaro before the end of the fifteenth century and that after that it was lost, to reappear some twenty years later at Gubbio, it would rather appear that Georgio had obtained the secret from the one man who knew the secret and who having left Pessaro had deprived that factory of his knowledge.

But even if at one time some doubt was evinced



*From the Wallace Collection*

A GUBBIO DISH SIGNED "MÆSTRO GEORGIO DA UGUBIO AL DI 6 D'APRILE 1525." THE SUBJECT IS "A BATH OF WOMEN" AND IS A COMPOSITE DESIGN WHICH IS FROM ENGRAVINGS AFTER RAPHAEL AND OTHER OLD MASTERS

regarding the figure in the South Kensington Museum being the work of Giorgio, this has since been dispelled by the agreement between the style of the painting and general treatment when compared with other pieces of the earlier part of his career. And it is these salient characteristics that are so apparent in the lustrous pottery of Italy and which permit us to connote the major number of existing specimens by the outstanding attributes common to the various types. Thus we find that their divisible possibilities give us some seven predicaments, to deal with which in chronological order leads us first to those works with the peculiar pearly luster, frequently bearing painted portraits and armorial bearings, which are usually ascribed to the early history of

Pessaro and Deruta. The reverse of these dishes reveals a somewhat coarse yellowish glaze, on which at times two scrolls are painted. Nor is it without interest to recall that a similar scroll has been discovered in coppery luster on pieces known to have been made by the Oriental potters of Sicily.

Following these we have those few examples which were made at Gubbio, but which manifest no trace of Giorgio whom they doubtlessly ante-date. And although many of these are unmarked, it is not unusual to find pieces dating from 1519, and signed in full, "Mæstro Georgio da Ugubio," with the date. And this signature has given collectors much thought owing to its continual variations in formation.



*All Photographs Courtesy of M. Knoedler and Company*

IN THIS PRINT IS CONCENTRATED THE CARINTHIAN FRIAR'S PIETY, WOODCRAFT, AND SKILL AS ARTIST

## THE WOOD-CUTS OF SWITBERT LOBISSER

BY WILLIAMS AYRSHIRE

A BENEDICTINE FRIAR OF THE CARINTHIAN ALPS WHO EXPRESSES THE WORLD  
OF HIS FRANCISCAN SPIRIT THROUGH AN ANCIENT AND HONORABLE ART

**D**ESPITE the ever increasing popularity, during the past decade or so, of the wood-cut—a popularity that might almost be described as a renaissance of this ancient craft—connoisseurs must perforce confess that contemporary artists in Europe and America have produced few prints comparable in enduring interest to the work of the great masters of the past. They have been offered a good deal of facetious, pseudo-antique work, which is hardly more than clever parodying of wood-cutting and wood-engraving. For there can be no memorable results in this craft without an honest expenditure of time, industry, peaceful labor, of infinite and inexhaustible patience. City-bred artists must live in the heightened tempo of their surroundings. They look for quick, certain returns for their expenditure of energy. The art of wood-cutting suggests a slower pace of life, a greater pride in craftsmanship, and more modest rewards.

As we study the prints of Switbert Lobisser we are struck first of all by their lack of “modernity.” They are

in the older tradition of wood-cutting. They contain none of that facile juxtaposition of black and white, by which the print, with minimum of effort on the designer's part, produces a maximum of flashy, posteresque effect upon the eye of the beholder, delivers its message promptly—and then ceases to interest.

In the most characteristic work of Lobisser, on the contrary, the eye is caught in the intricate design, and entrapped in it much as a wanderer through a forest is led onward along a path overgrown with wood and overhung with branches which take on grotesque shapes and fantastic meanings. The mystery of the forest is in them. These prints are full of abrupt twists and turns, hidden secrets the eye discovers only after long, patient study. Branches and trunks of trees suggest grotesque twisted spirits about to spring into action. But more mysterious, when one approaches these prints ignorant of their maker, is the profoundly religious spirit of many of them, the daring re-interpretation of the Annunciation to the Shepherds, or of the Madonna of the Forest.

All these various elements in the art of Switbert Lobisser—the religious love of nature, fantasy, genial grotesquerie—are all illuminated, all integrated rather, when one learns that the artist is, as a matter of fact, a Benedictine friar, living in the monastery of Saint Paul, in Carinthia, in the Austrian Alps. How inevitable then, one is tempted to exclaim, this love of the woods, this thickly tangled design of tree and brush, of woodsman and huntsman, this suggestion of Alpine architecture, of clean mountain air that sweeps through all his designs! Here is no modern Dürer, as Emil Hansel, Lobisser's American representative, has characterized him, but rather a Fra Angelico, a Fra Bartolomeo of the twentieth century, expressing his adoration in black and white!

One of his most characteristic and most beautiful achievements in his craft is the print of the Madonna of the Woods, which the artist has named *Piety in the Woods*. It is a veritable tapestry of patience and mystery. The Madonna and Child sit enthroned between two trees, with a huntsman at the left and a woodsman at the right in attitudes of worship. The trees themselves suggest the spirit of the forest in reverential worship. It is one of Lobisser's distinctive talents that he is able always, through the chosen medium, to convey the impression of growth, of vitality, of movement in his trees and plants. We seem to hear the very trickle of the water in the spring at the feet of the Virgin. Despite the tapestry-like elaboration of detail, an incessant breaking of line and plane, the student of this print discovers that the Alpine artist has nevertheless composed his print on sound principles of architectural composition. All interest centers upon the head of the Madonna, and interesting as are the

details, everything is held subordinate and contributory to the spiritual message of this highly significant expression of contemporary religious art.

Less unified is the *Annunciation to the Shepherds*, yet equally typical of the spiritual world in which Switbert Lobisser lives. In looking at this interesting print, it requires actual visual effort to disengage the figures of the mineral, vegetable, animal and spiritual worlds one from the other. An almost subconscious pantheism seems to animate the artist. All the birds and beasts seem to exist on equal footing with the shepherds, who in the lower left corner of the intricate design remain almost hidden. The eye is invited to rove, to explore, to make its own discoveries, rather than to take in at a single glance the fundamental structure of the composition.

The *Saint Christopher* is seen crossing a mountainous stream set among sharp Alpine crags. The artist's interest in the wild life of his Carinthian and Styrian neighborhood is again made evident. He depicts the fish of the cascading stream, the goats, chamois and deer of the highlands, as well as the birds. On the left is a mountaineer tolling a bell, and on the right a huntsman with bow and arrow. The staff of the saint, in accordance with a predilection of Switbert Lobisser, is depicted with a grotesque vitality of its own. The tumultuous mountain stream spanned by the gigantic legs of the saint is economically depicted by a variety of swirling lines. My attention has recently been called to another wood-cut of Saint Christopher, by the Polish artist Skoczylas. The latter's work is less graphic, more purely design, less dynamic than the Austrian's, who manages somehow to concentrate in every print he makes his whole philosophy of life, his complete



"MARY'S WALK OVER THE HILLS" IS CROWDED WITH SWITBERT LOBISSER'S INTEREST IN ALPINE NATURE AND ANIMAL LIFE AND INVITES CAREFUL STUDY. A PIETY ALMOST FRANCISCAN IN SPIRIT ANIMATES THIS DELIGHTFUL PRINT



THIS "ANNUNCIATION TO THE SHEPHERDS" IS ONE OF THE FINEST OF THE CARINTHIAN MASTER. IN IT LOBISSER REVEALS HIMSELF AS A CRAFTSMAN CARRYING ON THE TRADITIONS OF THE WOOD-CUTTING OF DÜRER AND SCHONGAUER

vision of his external world, his love of the beasts and birds and trees of the country surrounding the Carinthian monastery in which he lives.

This fact is evident even in the comparatively minor print of *Mary's Walk Over the Hills*. She is dressed in the garb of a peasant woman, yet the spirit of adoration is indicated in the attitudes of worshipful peace of the

animals—the rabbit, the squirrel, the chamois, and the woodfowl, no less than in the kneeling huntsmen. Here again the eye is rewarded in full only after patient search and diligent study of the print.

It is impossible here to review all the various phases of Switbert Lobisser's expression. But throughout there is evident a strong love of his native mountains, the



"SAINT CHRISTOPHER" INVITES COMPARISON WITH OTHER ENGRAVINGS AND CANVASES DEALING WITH THE SAME LEGEND. HERR LOBISSER HAS IGNORED TRADITION, AND ANIMATED THE PRINT WITH HIS OWN VIVID INTERESTS

love of nature and animals, unity with an intense religious illumination that relates all the manifold expression of natural life to a worship of God. At the same time, we must recognize that Switbert Lobisser is not to be looked upon as in any sense primitive. His technique is highly sophisticated, suggesting in some of its phases the wood-cutting and engraving of the great Englishmen like Millais, of the latter half of the nineteenth century. Of course it is inevitable that he should be compared with the great Dürer; but this comparison should not, of course, be insisted upon.

In another series of prints, which includes *The Wood Witch*, *Vanity* and *The Fountain of Youth*, the Carinth-

ian friar has revealed a strong and genial sense of humor, combined with a power and graphic sense of allegory. The print of *Vanity*, in particular, suggests that he might make a series of telling illustrations for John Bunyan's *Pilgrim's Progress*. For he is a master in depicting the drama in a panoramic scene, no less than the glisten of terror in the eyes of a wayfarer, as he does in his print entitled *The Treasure*.

All of these prints demonstrate the artist's familiarity with and love of his particular world. It is not surprising, therefore, to learn that he is an expert mountain climber, a born woodsman and that he has lived, so to speak, in every scene he depicts.

## A NEWLY DISCOVERED PAINTING BY ALDEGREVER

BY FRANK E. WASHBURN FREUND

THROUGH STUDYING THIS "CHRIST IN THE GARDEN OF GETHSEMANE" WE ARE NOW ENABLED TO PERCEIVE HIS CHARACTERISTICS AS A PAINTER AS WELL AS TO AUTHENTICATE THE LICHTENSTEIN PORTRAIT

THERE is romance in collecting pictures in America. In order to discover an important work by an old master it is not necessary to cross the ocean and dig about in junk shops and other out of the way places in various European cities. Here such a hunt sometimes yields rich and highly interesting fruit. Thus, not long ago, a large painting representing Christ in the Garden of Gethsemane by the North German master, Heinrich Aldegrever, was discovered here, and seeing that the most recent research has scarcely left a single painting to the credit of this master, declaring all or nearly all of them, signed or not, to be by other hands, the discovery of this painting, in every respect authentic, is of special importance and will be hailed with the greatest interest everywhere.

Heinrich Aldegrever, who lived from 1502 to about 1560, is well-known as an engraver, principally of a special kind of ornament, full of rich and original imagination and happy invention. His "scroll" ornament was used extensively in the German arts and crafts of the early Renaissance period. Also several engraved portraits by him are held in high esteem, among them his own self-portrait; those of the two leaders of the Reformation, Martin Luther and Philip Melanchthon (after Lucas Cranach); and of the "king" of the Anabaptists in Münster, Johann of Leyden, clad in all the regalia of his usurped kingship, a splendid piece of line engraving as well as a characteristic and straightforward portrait of a man whose character is still puzzling historians but who, in his time, was certainly considered the devil incarnate by all except his few followers. Aldegrever did this portrait in 1536, and that he must have made studies for it from life only after "king" Johann had been taken prisoner by the Bishop of Münster, is convincingly proved by Max Geisberg in his book of *The Anabaptists in Münster and Aldegrever*, published in Strasbourg in 1907. The fact that, in it, Aldegrever was able to refrain from all traces of caricature, that, on the contrary, he showed Johann as the conceited but rather handsome and clever young man he undoubtedly was, gave rise to the rumor that the artist himself must have been one of the "king's" devoted followers. But Max Geisberg has, once and for all, proved this tale to be false. Aldegrever, it is true, belonged to the Reformed Church and for that reason, no doubt, must have done Luther and Melanchthon's portraits con amore, and certainly he delighted in combatting the other side where he saw excesses needing

the whip of the critic, as, for instance, in his well-known engraving of the *Monk and the Nun*. On the whole, however, he remained impartial, being by nature more an observer than a partisan. His eyes were open to the world around him, although he apparently prided himself on being an erudite man, well versed in the Bible and history and it is obvious that he must have studied the works of his contemporaries not only in Germany but those in Italy especially. He loved, however, to take subjects from the streets, as it were; for instance, his famous series of *Wedding Dances*. This love, for a long time, kept his art fresh and counteracted successfully his tendency towards a heroic and manneristic style, partly founded on ill-digested borrowings from Italian engravers. Thus it comes about that, at certain periods more than others, Aldegrever seems more influenced by Italian masters. He certainly ate at many tables, if I may express it thus, but although his appetite was great, fortunately his power of assimilation was great also, and in that way, for a long time, the sturdy North German in him and even the Gothic tradition assert themselves again and again and give to his art a strength, genuineness, and character of its own. In this respect he differs greatly from Lucas van Leyden who, as Max J. Friedlander expresses it so succinctly in his exemplary book on that master (*Lucas van Leyden, Meister de Graphik*, volume XIII, Klinkhardt and Biermann, Leipzig), consciously became a master of the Renaissance and in that process lost the last vestige of religious feeling. Aldegrever, on the other hand, battled all his life with himself and the powers around him. He did not surrender, for he was first and foremost a "character," having inherited that precious gift from his father who almost suffered death for it when he voluntarily joined a group of people being led to their doom for adhering to the new creed. It is true that in his last years strange fancies took possession of him. It seems as if his life, at the end, were clouded over. Certainly the best of his work had been done before. His composition, never his strongest point, became more and more crowded. Even technically his last prints do not show the same incisive line, the sure touch, the sharp eye which, clear and penetrating, open, looks at us from his early self-portrait. The rest is silence. Nothing is known about his declining years, just as very little is known about his whole life. There is not even any record as to whether he ever left his native province of Westphalia, although it looks as if he



Courtesy of P. Jackson Higgs

## CHRIST IN THE GARDEN OF GETHSEMANE BY HEINRICH ALDEGREVER

*This masterpiece by the North German painter who worked in the Westphalian town of Soest during the sixteenth century, shows Christ praying that "this Cup may pass from Me." In the middle ground to the left the three disciples have fallen asleep; to the right, in the style of that time, another scene is depicted, very likely the one in which Christ says to all his disciples: "Sit ye here while I go and pray yonder." The Garden of Gethsemane is enclosed by a fence outside of which, to the extreme right, the heads of two of the soldiers can be seen, already watching the proceedings in the garden. The background consists of a wide vista of Jerusalem encircled by a chain of blue mountains. The sun has already set but there is still a faint yellow tinge in the sky*



must have been a pupil of Dürer and very likely he went even further South.

The newly discovered picture *Christ in the Garden of Gethsemane*, thirty-three and three-quarter inches high and twenty-nine and three-quarter inches wide, is painted on a heavy oak panel. This fact alone makes the attribution to Aldegrevener (he being a Westphalian master) highly probable, as it is known that Westphalian painters invariably painted on oak panels. And partly for that very reason the last writer on this master, Dr. W. van der Briele (*Westfälische Malerei*; publishers, Fr. Wilh. Ruhfus, Dortmund 1926, pp. 124-125) even doubts the few paintings, whether signed or not, which painstaking criticism had still left to Aldegrevener: *Christ Sitting at His Grave* in the Prague Rudolphinum (dated 1529); the *Portrait of Count Philipp of Waldeck* at Arolsen (dated 1535); and the *Portrait of a Young Man* in the Lichtenstein Gallery in Vienna (dated 1540). These three pictures are not painted on oak. Besides, argues Dr. van der Briele, the Prague "Christ" displays great weakness in drawing, incompatible with Aldegrevener's knowledge in that respect; the portrait of Count Philipp looks like an imitation of Aldegrevener's engraved portrait of the Duke of Cleve, of which the master himself cannot be accused, quite apart from the fact that the garment is painted broadly and carelessly in contrast to the careful and minute technique of Aldegrevener the engraver. And as to the Lichtenstein *Portrait of a Young Man*, painted on linden wood, the portrait itself certainly shows well-executed drawing, but the beautiful landscape in the background is, in its romantic feeling, so near to the art of Altdorfer and his circle (the so-called "Donanstyle") that it is hard to believe that Aldegrevener can have been its painter.

I am sorry to say that I do not know the Prague and the Arolsen paintings, nor was I able to secure reproductions of them. I must therefore take Dr. van der Briele's opinion about them as established. But the Lichtenstein portrait seems to me, in spite of its being painted on linden wood, to show so many characteristics of Aldegrevener that I see no reason why one should

not continue to ascribe it to him, as, for instance, Dr. Hermann Voss does in his *Origin of the Donanstyle* (a contribution to the *History of the Development of German Painting*, No. VII of the monographs on the "History of Art," published by Karl W. Hirsemann, Leipzig, 1907). The fact of its being painted on linden wood might point to Aldegrevener's having undertaken a journey South during which he became personally acquainted with Altdorfer's work and was so greatly enamored with it that he incorporated certain traits of it in the background of the portrait he executed during this trip. This is by no means impossible or even improbable, especially with an artist like Aldegrevener who, as we have already seen, was quite open to various influences and suggestions. And when this landscape is

studied carefully certain characteristics, such as the chain of mountains in the background, will be found to have their counterparts in his etchings. And Dr. Voss has already stated (in his book just quoted) that the wide expanse of water shown in this picture is not to be found in the paintings by the masters belonging to the "Donanstyle." Aldegrevener used it because it was demanded by the composition of the painting, with its large imposing figure in the foreground. Dr. Voss rightly points out how well and subtly Aldegrevener by that time, 1540, had learned to connect fore and background with the help of trees right and left which



PORTRAIT ASCRIBED TO ALDEGREVER IN THE LICHTENSTEIN GALLERY

in Chinese and Japanese fashion project into the picture while the trees themselves remain outside it.

Now in the *Christ in the Garden of Gethsemane*, which, in the lower right hand corner underneath some tiny twigs, bears Aldegrevener's well-known signature, a G inside an A (very likely derived from Dürer's similar one) with the date 1537 above it showing that it was painted three years prior to the Lichtenstein portrait, the whole arrangement is somewhat similar: the large imposing figure of Christ in the foreground and a correspondingly extended background giving a view of Jerusalem with mountain chains behind. But whereas the background in the Lichtenstein portrait looks more "pictorial" and "romantic," this one looks more as if it had been painted by an artist who was at the same time

an engraver. So much is this the case that, when I first looked at the painting without having noticed the signature, I was at once struck by this characteristic and felt that here was the work of a painter-engraver. The background—a typical Italian Renaissance view of Jerusalem—very likely was taken by Aldegrever from some Italian print in the same way as, for instance, Carpaccio used such prints for his backgrounds. But Aldegrever, apparently, adapted it independently to his purpose—spreading it out over the entire background to balance the figure in front as, three years later, he extended the lake for the same reason—and also added, very characteristically, a dramatic touch by painting in a group of soldiers at one of the gates as if they were already waiting there for the prisoner to be brought in. These tiny figures almost anticipate similar figures by Callot. The view of Jerusalem in its balanced arrangement and with the two gates and streets leading into the interior, looks as if it were somehow connected with a stage picture and, indeed, the stage of the Oberammergau Passion Play is, as it were, the last descendant of this view of Jerusalem.

Now, in our painting fore and background are not yet as well connected as in the Lichtenstein portrait, although the rock in front of which Christ kneels in prayer—also projecting into the picture similarly to the tree branches in the other painting and therefore only partly visible—has to serve for that purpose. But the balance on the right side of the picture is missing. Aldegrever, in the three years between the painting of this "Christ" and the *Portrait of a Young Man*, learned, as we have seen, a great deal. Did he, during that time, undertake a journey South and study balance and composition? In spite of this advance, however, there are many points in both paintings which stand comparison: such as the very similar treatment of the chains of mountains; the same painting of the neck with its strongly-marked sinews and collar-bones; the same way of making neck and head meet; the same appearance of the finger-nails. Very characteristic, too, is the manner of placing the eyebrows in a distinct semicircle. In both paintings there is a certain breadth—derived

from Italian sources—in the representation of the garment and figure but, on the other hand, hardness of folds betray the engraver only too plainly. Both paintings are rather dry in color, proving that their master was not a born colorist, although in this respect the "Christ" painting has very interesting passages, for instance, the faint yellow tinge in the sky over the blue mountain chains (the latter reminding one of Giovanni Bellini), indicating the end of a glorious day and giving a strong and dramatic contrast to what is soon to follow.

I think, therefore, every one will agree that these two paintings are by one and the same artist; and, since the *Christ in the Garden of Gethsemane* can only have been painted by Aldegrever—certain characteristics in it are to be found in engravings by him and its whole "habitus," as already stated, is that of a work by a man used to wield the engraver's tools—it is proved that the Lichtenstein portrait too is by him, showing the advance he made in the three years between the painting of the two pictures and also showing that, quite possibly, he stayed in the South for some time between 1537 and 1540. Thus our painting turns out to be of quite exceptional importance, not only for its own sake but also because it makes it possible for us at last to know Aldegrever as a painter too.

Thus Dr. van der Briele's regrets, expressed in his book quoted above, that we cannot grasp Aldegrever as a painter, have happily lost



AN ENGRAVED SELF-PORTRAIT BY HEINRICH ALDEGREVER

their *raison d'être*. For we are now enabled, although in a restricted but quite definite way, to perceive Aldegrever's characteristics and qualities as a painter from this newly discovered painting. And of course the Lichtenstein portrait, too, helps in this, for it has now been authenticated through comparison with our picture as a genuine work by Aldegrever himself.

If we look at the "Christ" picture on its own merits only, it can be called a highly interesting work of the post-Dürer period in German painting and as a masterpiece of Aldegrever's at a stage in his career when he was certainly greatly influenced by Italian art, but when, at the same time, his racial nature had asserted itself and made him the rightful heir of Dürer.

## THE RE-ESTIMATE OF CHINESE PAINTING

BY JULIAN GARNER

THE GROWING APPRECIATION BY CONNOISSEURS OF THE ART OF THE LATER  
DYNASTIES GIVES TO THE MING PERIOD A LONG DESERVED IMPORTANCE

ONLY a few years ago a Chinese painting could not command respect unless it were attributed to the Sung or Yüan dynasties, or, if possible, had the still greater antiquity of T'ang. A painting which its owner had the courage to call Ming, even of the early period, the fourteenth century, met with only slight respect and the eighteenth and nineteenth centuries received, except in a few discerning quarters, positive contempt. Not many years ago there was sold in a New York auction room a collection of paintings formed by a great Oriental scholar, Professor Hirth, in which certain paintings which had been chosen by him for their beauty and vitality of brush work went for a few dollars a roll because they bore the damning attribution of Ch'ing and were no older than the first years of the nineteenth century. A reaction to this state of affairs has already begun and though not yet widely manifest it is, because of the soundness of connoisseurship on which it rests, here to stay. To give a painting to the Ming period need no longer lessen its importance or its value.

Both from the archæological and the æsthetic point of view it has lately been found reasonable to change attributions to the older periods and certain great painters to more recent epochs and often an anonymous source. There are so many baffling walls that set themselves solidly in the path of the student of Chinese painting, so far as determining past any doubt to what period or painter any particular work may be assigned, that he has been forced back upon the impeccable ground of merit. Since the archæologist can rarely offer conclusive testimony in the matter, the subject has been transferred to the grounds of

the æsthetic, to which all art criticism must eventually return. The result has been that paintings in many collections, public and private, have been denuded of their attributions to definite painters of the older periods and now wear a more modest assignment to a later dynasty.

This has in no way affected the value of the picture. The result has been to place the later dynasties in the position of honor to which they are entitled so that the process has been a constructive one.

There are shown here some monochrome paintings which are all of the Ming period except one, which is Sung. Three of these are by the last pretender of the Ming line and therefore of the late seventeenth century. All have been chosen because of a certain harmony of feeling that runs through them in the matter of technique and because they represent in an eminent degree qualities which the Chinese respect in pictorial art. Not all ink painting of China is of the same type. Some of it is outline drawing with succeeding washes which build up a painting in a way that is not difficult for one with Occidental training to understand. There is also the pure outline painting and this is also of a not unfamiliar character. But the third, and this was developed gradually, having its origin about the time of the T'ang painter Wang Wei, con-

tinued by Mi Fei in the Sung period and becoming immensely popular in the Yüan, is one which combines drawing and painting, unites outline and volume in one stroke, and is concerned simultaneously with edges, tone, texture, form and spirit. This would seem to set an impossible goal, but it has been proved so often not to be beyond the reach of the Chinese painter that the



Courtesy of A. W. Babr

FISH, BY ZEE CHIN DUN, MING PERIOD (1368-1644)



*Courtesy of A. W. Bahr*

THIS PAINTING OF A CICADA ON A LEAF AND THE TWO FOLLOWING PAINTINGS OF THE BIRD AND FISH ARE BY PU TA SAN SEN, ONE OF THE LAST MING PRETENDERS TO THE THRONE AFTER THE MANCHUS WERE ESTABLISHED

difficulty of its performance is often lost sight of, especially since he betrays no effort. The third type is the one which has representation here. These paintings are created in the first contact of the brush with the silk. A deepening of tone, to give the effect of light, is also taken care of in one stroke, by regulating the pressure or by timing the moment of the greatest flow of ink to the tip of the brush. The Chinese painter had brushes of many varieties to aid him but the greater part of the

effect depended of course on his handling of them. Sometimes he would separate the brush into two or three portions with his fingers which might be allowed to join before the stroke terminated.

Such control of the brush as the Chinese possessed could have been developed only by a people who first excelled in calligraphy, and particularly in the kind of written character that the Chinese developed. Although Chinese letters, or characters, became cursive in time—



Courtesy of A. W. Babr

PU TA SAN SEN'S SIGNATURE ON THE PAINTINGS OF CICADA, BIRD AND FISH IS FULL OF CHARACTER AND SHOWS THE CONTROL WHICH IN THE SUBJECTS THEMSELVES COMBINES STRUCTURE AND TEXTURE IN A SINGLE STROKE

they were geometric in the archaic period—they did not have the forward flowing quality of a continuous line, like the *nostaliq* in which the Persian manuscripts are written. From their pictograph origins they preserved qualities of movement in many directions; they exhibit forms of horizontal repose, of vertical dignity, of spiral grace, and vary from the wiry, slender, taut line to one of luxurious width and heavy strength. These elements, entering into Chinese writing, offered an ideal training for a brush that was to essay pictorial composition.

There has never been a people who so worshipped calligraphy as the Chinese. Not even the Persians, who named their calligraphers artists and their miniaturists artisans, felt the reverence for writing that the Chinese did. The story is told of one of the great scribes of the third century, Chung Yu, that he committed the sacrilege of opening a tomb in order to obtain a book that its possessor had ordered to be buried with him because it contained secrets of the calligraphic art. Chung Yu, having acquired the book, made such good use of its



Courtesy of A. W. Babr

THE PAINTER HAD TO COMPLETE WHAT HE HAD TO SAY IN THE FIRST MEETING OF SILK AND INK; THE CLOTH ABSORBED THE INK SO QUICKLY THAT CORRECTIONS WERE IMPOSSIBLE AND ABSOLUTE ASSURANCE WAS A NECESSITY

instruction that he became a master of the art and his sin was condoned, for great as was the Chinese respect for the dead their admiration for the master calligrapher transcended it. Mr. Arthur Waley, who tells the story of Chung Yu in his *Introduction to the Study of Chinese Painting*, tells also of the Emperor T'ai Tsun (627 to 650 A. D.) who sent an emissary to a certain monastery in order to procure by fair means or foul the famous Lan T'ing Scroll (written by Wang Hsi-chih in the year 353). The emissary cultivated the friendship of the

priest who possessed the scroll and was finally enabled to steal it. He returned in triumph to the court but the priest was so consumed with grief that he died with the year.

Monochrome painting developed after the laws of calligraphy had been perfected. Wang Hsi-chih, the author of the stolen scroll, who lived during the fourth century, was the greatest calligrapher in all China. Monochrome painting, making use of the same pigment, brushes and materials in general, came definitely

on the scene as a recognized form of painting about the time of Wang Wei in the early years of the eighth century. The archaic paintings were in color, generally in blue, green and gold. Ink had been used to sketch in the design and began gradually to attract attention for its own sake. An ink painting slightly tinted, often with red, was an intermediary step between painting in color and pure monochrome. Wang Wei was a great master, and his interest in monochrome gave it the dignity which attends the preference of genius. The time was ripe and the movement would no doubt have culminated without him, for the subject was naturally dear to the Chinese heart. Mi Fei and his son in the Sung dynasty, who were great calligraphers as well as painters, carried forward the union of outline and form and adapted more closely the calligraphic technique to the needs of subject painting.

The paintings reproduced here are done in that manner by which outline and form become one. The landscape which belongs to Mr. Abbes of New York, who has one of the most carefully chosen collections of Chinese art in this country, shows with exceeding beauty how the forms of mountains, tree trunks and foliage can be suggested in a manner which does not depend on outline as a basis. Fulness of form and a flowing boundary line are indicated at once and the eye can appreciate to the fullest extent the result of that

first and final contact of brush and silk. The Chinese were insistent in their demand for a revelation of spirit, of the inner life of the subject painted. In this respect a comparison is suggested with the later drawings of Rembrandt although in his paintings, with their emphasis on form in a sculptural sense and his sudden contrasts of light and shade, his art is the antithesis of theirs. But when he took his broad reed, which was his favorite during the later years, and drew one of those magnificent interpretations of the story of Tobias he put into his line that quality which conveys both surface and structure, and more than this, the animating spirit, in just such a way as the Chinese; for all they were far apart psychologically, could understand.

The paintings by Pu Ta San Sen represent the very late Ming period; in fact the Ch'ing dynasty was already firmly established. The mountain landscape belonging to Mr. Abbes represents the Sung, that is the thirteenth or fourteenth century, which would be a full three centuries earlier. Yet the two are very much in harmony, having a strong family likeness; there is no field of European painting in which the same tradition has been maintained for a similar period. This tenacity to an established form and an ability to give it a continued freshness of expression could have belonged only to a people like the Chinese with whom a devoted worship of the past remained a vital principle of life.



*Courtesy of D. Abbes*

THIS LANDSCAPE OF MOUNTAINS AND STREAM IS SIGNED BY LI TSU YA, WHO LIVED IN THE SUNG PERIOD (960-1280 A.D.). HE HAS USED BROAD MASSES TO DEFINE OUTLINE AND INDICATE VOLUME AND TONE IN ONE STROKE

## DECORATIVE LANTERNS OF ITALY AND FRANCE

BY MR. AND MRS. G. GLEN GOULD

CERTAIN WELL-DEFINED TYPES ARE QUICKLY RECOGNIZED WITH ALL THE CHANGES OF PERIOD STYLES AND LOCAL VARIANTS IN THE LANTERNS OF THESE COUNTRIES

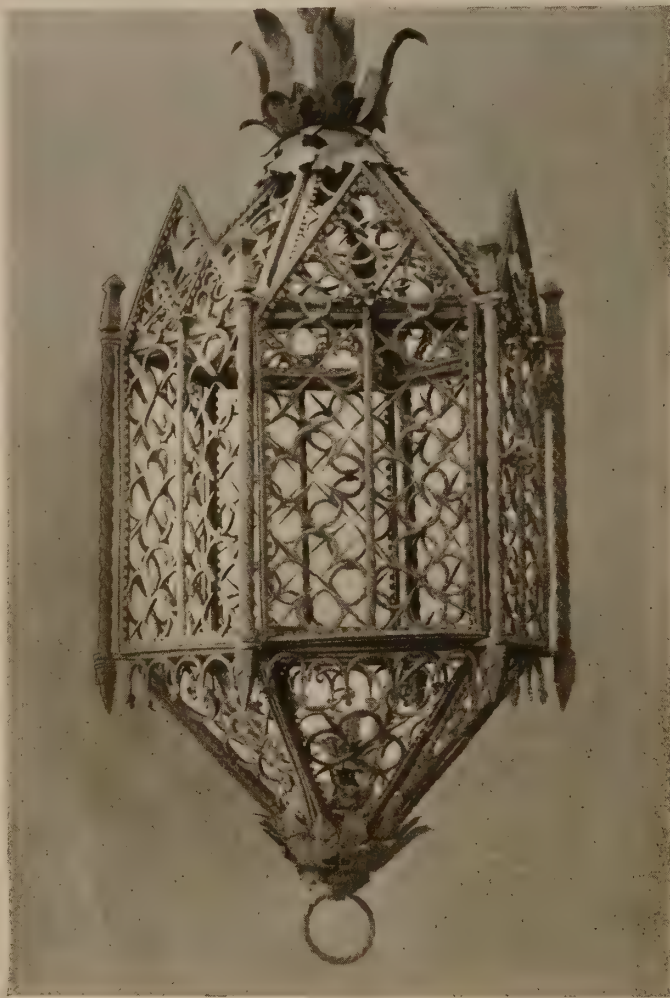
BEAUTY and magnificence have added their quotas to the simple effort to protect the flickering candle flame or the fainter blaze of a tiny lamp inside a lantern. From the beauty of Italian Renaissance lanterns, the baroque splendor of Venetian examples, the ingenuity of Spanish work, and the exquisiteness and magnificence of the French, there is a wide choice for decorative effect. Still with all the changes of period styles and local variants, with the Saracenic touch often evident in outline and ornament, there are certain well-defined types which are quickly recognized.

We are apt to measure everything ornamental by the standard of Italian Renaissance work, and it is a safe standard for decorative lanterns. While Saracenic elements are occasionally evident in Italian lantern designs, from their domed tops and their corner minarets or turrets to the piercing of their metal work, the classic acanthus leaf is the characteristic decoration. Their rectangular sides with window-like openings slope downward to a trim bottom like the common street lamp on the early American lamp post in the days of kerosene and gas. This is the typical Renaissance framework on which the craftsmen built up those decorative models that influenced France, Spain, and England. Of course the architectural, vertical paned lantern of Gothic days—as large at bottom as at top—persisted.

Italy alone offers a bewildering array of splendid *lanterna* and *lampione* to hang from the ceiling, from side wall-brackets within the house and out, and pole lanterns which set on a base or on a simple pole to carry in a procession. The Italian Gothic lantern was generally of iron, polygonal, pointed top and bottom,

crowned with a coronet of leaves, and with a leaf rosette and a large ring finishing it below. The entire surface was covered with scrollwork and at the corners were twisted bars set like outriders in the same position later occupied by the turrets in the *toretta* lanterns as in the *faroles atorreonados* of Spain.

Fifteenth and early sixteenth century examples are finely wrought, hung from a single bar or chain, with sides like cathedral windows and quatrefoil scrollwork gilded for splendor. Seventeenth century examples of this type are longer, more slender, with rounded top and incurving bottom, more sophisticated and less pure in type but effective. Tin lanterns of the sixteenth century are hexagonal decorated with precisely modeled heart-shaped leaves and fleur-de-lis, and hung from three chains. They too were gilded like the iron lanterns. Wood also went into the making of sixteenth century lanterns, carved and polychromed with hexagonal sides and often with sloping hexagonal top and bottom, crowned by a well-shaped vase or jar. Bronze was the foremost metal of the Renaissance and was



Courtesy of Bagués, Inc.

FIFTEENTH CENTURY ITALIAN GOTHIC IRONWORK

used for lanterns as well as for candelabra and lamps.

And here many collectors would stop, for fifteenth and sixteenth century Italian work is supreme in its way. But with the late sixteenth and early seventeenth century came that burst of baroque ornament that fits so well into a Venetian setting. What could be more highly decorative than a four-sided carved wooden lantern, gilded and polychromed, with grouped *amorini* topping it, and others peering above each corner, and bold acanthus leafage and splendid scrolled ornament below—the scrolled opening for its glassed panes more gorgeous than the tiny light within. On stairway, corridor

or stately gallery these lanterns added not a little to the splendor of the city of the doges. Lifted high on a pole, lighting up a colorful tapestry, hung from the ceiling, or from a magnificent bracket, one of these sumptuous lanterns of iron, wood, or tin, gilded and polychromed was an important item of furnishing and much more than a mere decorative accessory.

Gilded metal took on new forms and spirited designs, often of quite slender proportions, and added to the gaiety of hall or procession. They are splendid, these seventeenth century Italian tin lanterns, whether of Venice or elsewhere. One is supported on a carved wooden bracket simulating a human arm, which holds it triumphantly aloft, and to top its stepped dome is a flag curving gaily as in a brisk wind. Many iron brackets were splendidly designed with clusters of scrolled lilies, and other flowers and foliage, gilded and polychromed. Another lantern, and this is unique, has a wall-bracket in three sections, the bracket of wood carved and polychromed and highly decorative, supporting three colored lanterns of tin, the middle one of majestic height. All show Saracenic influence in their pierced metal work, their domes, and the diagonal striping on their corner supports. A late example well on toward the eighteenth century, when many a lantern of gilded metal bore a bulbous domed top, is capped with a lion holding a floating pennant; women's figures are at the corners of the panes; and cupids hold up the lower molding, bracing themselves on the lantern's curved bottom. Many interesting variations were found in eighteenth century Italian work, and for all their lack of purity of style there is an occasional example both dignified and restrained. One is set on scrolled feet, the entire lantern of clear glass, oblong in shape with cut corners, and that geometrical complexity of small panes in molding and roofing which delighted Spanish lantern-makers. Fantastic



Courtesy of P. W. French and Company

SEVENTEENTH CENTURY ITALIAN LANTERN

besques in the pierced metal, the finely modeled dome-shapes of their tops and bottoms, and the beauty of their open work crowns give them an ornamental quality that is unapproachable however crude their work-

manship. Rectangular, or polygonal, star-shaped and curious, or slender and gracious, the outline of the Spanish lantern is one of its greatest charms. It has that nicety of the molded form which betrays the Oriental touch, and the gilding which bespeaks Spain.

France took up lantern making with her usual discrimination and produced such gems as make a veritable jewel casket of this mere housing of a tiny candle light. Her hall and stairway lanterns are magnificent. From the days of Louis XIII carved and gilded wood was shaped majestically, with human figures, cupids' heads, fine moldings, and crowned with ornate metal tops. Lanterns, whether of iron or precious metals, were architecturally designed, or were of the sloping rectangular Renaissance type, the framework resplendent with Renaissance ornament, the Louis XIII style blending



Courtesy of Bagués, Inc.

SIXTEENTH CENTURY GILDED TIN LANTERN



Courtesy of P. W. French and Company

A UNIQUE WALL-BRACKET OF POLYCHROMED CARVED WOOD, ITALIAN IN STYLE AND DATING ABOUT 1700. THE LANTERNS SHOW A SARACENIC INFLUENCE IN THEIR OUTLINE AND THE DESIGNS OF THEIR PIERCED METAL WORK

Flemish and Italian influences, the Louis XIV of Renaissance inspiration but distinctly French and splendid, usually of bronze or wood. Lanterns of Renaissance type occasionally bore candle branches outside like a chandelier. *Regence* lanterns had tops of scrolled metal work reminiscent of the earlier crowns; some bore tiny lanterns like corner turrets, others had distinctive *Regence* ornament.

With the days of Du Barry a decorative elaboration entered into lantern-making no whit outdone by other accomplishments of the rococo period in the Louis Quinze style. Lanterns were gay and spirited in design whether of bronze, brass, or tin, circular or polygonal. The *demi-lanterne*, a charming box-like arrangement for table or wall—especially the wall—was a contrivance in use since the days of Louis XIV.

French work in tin took on the nicety of the jeweler,

in contrast to the naïveté of Spanish tin work. A five-sided lantern in the Louis XVI style with well-shaped panes, has its delicate framework decorated with clusters of tiny flowers, every petal exquisitely molded; finely shaped leafage suggests a domed top which is finished by a ribbon rosette that would test the skill of a Parisian milliner to excel; and the whole is delicately and naturally colored. Round glass lanterns were the triumph of this period, and such devoted skill went into their making that it would cost much to reproduce one to-day, if a model like that in *bronze doré*, hung on the main stairway of the Musée de Compeigne, were chosen. Its closely set candle branches form a beautiful chandelier in themselves, with cupids perched aloft. The framework is minutely chiseled by a skilled *ciseleur*, the open domed top ingeniously decked with a multitude of triumphal trophies. Directoire and Empire models were of



*Courtesy of Bagués, Inc.*

IT WOULD COST A FORTUNE TO-DAY TO REPRODUCE THIS MAGNIFICENT LOUIS XVI LANTERN OF GLASS AND BRONZE DORÉ WHICH ONCE HUNG ON THE MAIN STAIRWAY OF THE MUSÉE DE COMPEIGNE. IT IS WIRED FOR ELECTRICITY

Renaissance or Louis XVI type, rectangular, polygonal or circular, of bronze or iron, but decorated with the typical ornament of the periods and splendidly wrought, the *bronze doré* of superb quality.

A mere resume of the characteristic types of these European lanterns gives little idea of the fine achievement of the craftsman and designer in any single specimen. The handling of the materials alone in the various countries is delightful. Gothic ironwork is well, if sparingly, represented in the rare specimens extant whether from Italy, Spain, or France. Renaissance bronze work is typical and superb, especially Italian. The splendid achievement of the French *ciseleurs* in *bronze doré* of the seventeenth and eighteenth centuries is not a mere marvel, it provokes that warm appreciation earned by a labor of love wrought by a master in any form or medium.

Many lanterns are *objets d'art* of the highest order, whether of the Gothic, Renaissance, or later periods—the bold magnificence of the late Louis Treize regime, the minute perfection of Louis Seize, or Empire. Even the assured if somewhat stereotyped lanterns of the Empire period, like those circular ones from the Tuileries made of cast iron with spread eagles perched on the ornamental top molding and capped by a flaming finial, are designed with an authority that carries conviction and satisfaction. Where they boast any architectural pretension, and many of them do, their moldings and carved ornament often combine the precise and finished work of the carver with boldly decorative sculpture



Courtesy of Bagués, Inc.

FRENCH LANTERN TAKEN FROM THE TUILERIES BEFORE 1870

Quatorze period, however it may hark back to Gothic days in the metal crown which tops it.

Tin has perhaps never been so well manipulated as

in the Spanish lantern where it frankly proclaims its character and quality. But a sophisticated taste finds material for peculiar satisfaction in the gilded bronze of the later French periods. The superb quality of this gilding adds a suave beauty that is unsurpassed in designs that are worthy of the most precious craftsmanship. The period was one in which metal was used with true elegance in the various accessories that formed the ornament of the salons of the nobility. The *ormolu* that made splendid the handiwork of the *ebénistes*, the many exquisite forms of candelabra, and the little figures that had only an ornamental intent and often found themselves in company with some exquisite bit of Sèvres porcelain on the *bonheur-du-jour* of the lady of fashion may be mentioned with the *bronze doré* that made exquisite the French lanterns of the eighteenth century.



Courtesy of Bagués, Inc.

LOUIS XV LANTERN; MADE OF TIN AND DELICATELY COLORED

## BRONZINO IN AMERICAN COLLECTIONS

BY HELEN COMSTOCK

WHILE THE MAJORITY OF BRONZINO'S PORTRAITS OF THE MEDICI ARE IN THE GALLERIES OF EUROPE A NUMBER HAVE FOUND THEIR WAY TO THIS COUNTRY

THE renewed interest shown by collectors in the paintings which stand for the full maturity of Italian art—an interest which has given to certain sixteenth century artists an importance for some time bestowed almost single-heartedly on the primitives—has restored to many names a luster which has for the past few decades been greatly obscured. While Bronzino as a portrait-painter is not to be held up as a fortuitous example of this restoration to reputation, as he has always held a certain distinguished place among portrait-painters, and it is not so much in the field of portraiture as in decoration that this change of interest has been taking place, nevertheless Bronzino belongs to a period which is finding increasing favor. His finesse, the perfection of his surfaces, and his ability to invest his sitters with a deliberate grace which does not lessen the effect of their vitality, make Bronzino a harmonious member of an age in which the promise of the early Renaissance was consummated.

Bronzino is remembered chiefly as court-painter to Cosimo I, Duke of Florence and later Grand Duke of Tuscany. His paintings of the Medici family early found their way into European state collections, particularly in Florence, and there they have remained. They may be seen particularly at the Uffizi, and also at the Academy and the Pitti in Florence, the National Gallery in London and the Kaiser Friedrich Museum in Berlin. He frequently made replicas of these or duplicated them with such slight changes that some of his subjects, such as Cosimo himself, his wife Eleanor of Toledo, their son Garzia, or the pretty little Maria, may be seen in practically the same pose in several collections. It is natural that these should have gravitated toward state collections and for that reason not many of them have found their way to America although there are a few in

this country. The portrait of Cosimo I in the Metropolitan Museum of Art is like those in the Academy in Florence and the Kaiser Friedrich Museum in Berlin. Mr. Ralph H. Booth of Detroit has the portrait, formerly belonging to the Duke of Hamilton, of Eleanor and her son, which is reproduced here and of which a replica is in the Uffizi. There is a portrait of a Medicean princess in the collection of the Isabella Stewart

Gardner Museum in Boston, and in the Museum of Fine Arts of that city there is another member of the family who is quite possibly Eleanor of Toledo herself. A portrait of Piero, fifth son of Cosimo I and Eleanor, is in a private collection in Chicago, while Bronzino's portrait of Camilla Martelli, second wife of Cosimo, belongs to Mrs. Julius Kayser of New York.

Agnolo Allori, called Il Bronzino (1502-1572) was a pupil of Pontormo, who in turn was a pupil of Andrea del Sarto and there can be seen in Bronzino much of the quality which the "Perfect Painter" stamped upon his followers. Particularly in such a portrait as that of Ugolino Martelli in the Kaiser Friedrich Museum (Ugolino, of the same house as Camilla,



*Photograph loaned by the Ebrich Galleries*

CAMILLA MARTELLI; IN MRS. JULIUS KAYSER'S COLLECTION

was a poet and scholar), there may be seen those minute perfections which never interfere with a certain bigness of design and fulness of statement of which all three of these painters were masters. Bronzino was fortunate in having the continued patronage of Cosimo I from the time that Cosimo, at the age of twenty, brought his Spanish bride to Florence and all through his tempestuous career, culminating in the glories and cares of a grand dukedom. Bronzino's decorations executed for the Duke have not kept the reputation which his friend Vasari accords them, but his portraits have remained securely in the esteem of later ages. He not only painted numerous portraits of Cosimo and Eleanor and of their eight children, but, after he had



*Courtesy of the Metropolitan Museum of Art*

THIS PORTRAIT OF COSIMO I WAS ONE OF THE FIRST BRONZINO PAINTED OF HIS LIFE-LONG PATRON; REPLICAS ARE IN THE ACADEMY IN FLORENCE AND THE KAISER FRIEDRICH MUSEUM IN BERLIN

been for many years in the service of the Duke, he painted portraits of all of the line of Medici from the founder of the house down through the senior and junior branches to Cosimo himself. These were small panels showing the heads only, done on copper, their destination being in the writing chamber in Cosimo's new palace which we know as the Pitti. They are to-day in the Uffizi. These portraits have their begin-

ning with Giovanni di Bicci, simple citizen of Florence of the year 1400, and are continued with the descendants of his two sons. The elder was that Cosimo to whom grateful Florence gave the title "Pater Patriæ," and his line terminated, so far as Florentine history was concerned with the debauched Duke Alessandro although the last member of the family was actually Catherine, Queen of Henri II of France. The younger son of



*Photograph loaned by the Kleinberger Galleries*

MR. RALPH H. BOOTH OF DETROIT OWNS THIS PORTRAIT OF ELEANOR OF TOLEDO AND HER SON OF WHICH A REPLICA IS IN THE UFFIZI. ON OPENING HER TOMB IN 1857 IT WAS FOUND THAT SHE WAS BURIED IN THIS DRESS

Giovanni di Bicci was Lorenzo; Cosimo I was of his line and was the first of the junior house to enjoy the rule of Florence. In looking at Bronzino's portraits of them the commendable qualities of the painter are evident; he has maintained an almost uniformly high level. Berenson says of them that "almost all of them are works of art," which is no slighting praise considering their number. While it is evident that in the por-

traits of his patron Bronzino has emphasized, for obvious reasons, his nobility, his imperiousness, his importance as a person who could treat with kings and princes, in the portraits of the earlier members of the house he has presented very sincerely their homely, often bourgeois but always quite resourceful qualities. He has shown us the simplicity and good nature of Giovanni di Bicci, the shrewdness of Cosimo Pater

Patriæ, the intelligence of the homely Lorenzo whose title of "Magnificent" did not refer to his personal appearance but to his abilities as a scholar, poet and statesman. In the portrait of Lorenzo's brother, the Guiliiano who was famous for his beauty, there is the first indication of that air of noble birth which several generations of power bestow on the younger members of the house.

Bronzino was a contemporary and friend of Vasari. Vasari's services to Cosimo I in a sense supplemented those of Bronzino, for while the latter painted portraits and decorations, Vasari aided the Duke in forming his collections. After writing of all of the earlier artists of Italy in his *Lives of the Painters*, Vasari turns to his contemporaries with warm

praise of Bronzino. He speaks of the decorations which Bronzino painted for a chapel for Eleanor in the Palazzo Vecchio, where Cosimo had taken his bride in preference to the less easily defended palace of the Medici (which we know as the Riccardi) in the Via Larga, now the Via Cavour. "The Signor Duke, convinced by these and other works of Bronzino's abilities, perceiving too that he was particularly successful in paintings from the life which he executed with the utmost care and fidelity, caused his own portrait to be taken, with that of the Signora Duchess, his consort, in another picture; and the likeness of Don Francesco their son, and Prince of Florence, in a third. The Duke, then young, was represented in

white armor, and with one hand on his helmet. No long time after the completion of the above, Bronzino, having pleased the Signora Duchess, was commissioned to take her portrait once again, but in a different manner from the first, and with her son, the Signor Don Giovanni beside her." This last is the portrait in Mr. Booth's collection of which another version is in the Uffizi, and a number of years later when she looked more matronly he painted her again in this pose with her son Francesco in a portrait now belonging to Mrs. T. J. Emery of Cincinnati. When the tomb of Eleanor was opened in 1857, as were the other tombs of the Medici, by order of the Italian government, it was found

that she had been buried in the dress of white satin ornamented with the "pomegranate pattern" in black galloon, which she wears in the portrait that is reproduced here.

Bronzino painted the portrait of Cosimo in "white armor with one hand resting on his helmet" very early when the Duke could not have been much past twenty. He has, of course, made him seem as old and as dignified as possible, but if it is considered that when this portrait was painted the young Duke had already conducted the terrible reprisals which resulted in the torture and execution of all who had rebelled against him, he should not be expected to look like an ordinary youth.

There are similar portraits in the Academy in Florence and in Berlin. Another portrait, with Cosimo in court attire, is in the National Gallery in London and shows him at the age of forty.

Cosimo married Camilla Martelli in 1570, Eleanor having died in 1562. The legend that he had killed her, and that he had killed their son Don Garzia after Garzia had killed his brother Giovanni, are all fictions that grew up around a ruler whose reputation for violence and cruelty was not unfounded. There is every reason to believe that his marriage with Eleanor had been a happy one and that her loyalty and counsel had been appreciated through the unsettled affairs attendant upon the establishment of a grand dukedom which did not have the sanction



Courtesy of the Isabella Stewart Gardner Museum

PORTRAIT BY BRONZINO OF ONE OF THE MEDICI PRINCESSES

of the Emperor. Camilla Martelli's position as "one of the people" did not endear her to the family of Cosimo who had by this time, a century and a half from the plebian Giovanni di Bicci, quite forgot their own humble origin. The marriage had the sanction of the Pope, however, and as Cosimo had for some time been devoted to her, the marriage may have brought some happiness to the remaining four years of his life. He died in 1574, at the age of fifty-four. Bronzino's portrait shows that Camilla Martelli did not have the intellectual or patrician qualities of Eleanor although she was evidently a person of considerable charm.

The two unknown princesses whose likenesses appear

here are obviously contemporary with Bronzino and do not belong to his series of older members of the house. The one belonging to the Ehrich Galleries has a resemblance to Maria, who died at the age of sixteen and whose portrait, until now attributed to Bronzino, belongs to Colonel Michael Friedsam. Colonel Friedsam's picture is, in the opinion of Mr. Berenson, by Salviati. Maria's sister, Isabella, had a longer face and long nose, if a medallion that exists of her is correct, and suggests the lady of the Gardner portrait although the problem of the identity of both of these can be no

more than a matter of entertaining guess work. Isabella, who was considered the most brilliant and beautiful of the Medici of her time, was murdered by her husband, one of the Orsini, in order that he might make a marriage more to his liking.

The portrait of Piero in Chicago shows the youngest child of Cosimo and Eleanor, and with him we have another story of murder, in this instance committed by the subject of the portrait himself. Piero seems always to have been of a jealous, sullen disposition and was disliked in Florence. He married his cousin, also an Eleanor of Toledo like his mother, who was very beautiful and gentle and who was greatly pitied when she came to Florence to marry the cruel young prince. On July 11, 1576, he sent her a command to meet him at the Medici villa at Caffaggiolo and there he stabbed her as she crossed the threshold. The pretext was that she had given him cause for jealousy but this was never proved. It was said that she died of "heart disease" and she was buried with the Medici in San Lorenzo but without any tablet marking her tomb.



*Courtesy of the Ehrich Galleries*

A MEDICI PRINCESS, POSSIBLY A DAUGHTER OF COSIMO I

in the collection of the Princess de Sagan. A portrait of Donna Chevara and her son is in the Worcester Art Museum and the Jarves collection at Yale has two paintings which are obviously copies after Bronzino, a portrait of Dante and one of Piero Strozzi.

While Bronzino is best known as a painter of the Medici he painted many other portraits of the Florentines of his day. The most important of all is probably

the portrait of Ugolino Martelli in Berlin which has been mentioned. He is seated in the center of a room with a statue of David in the background and a corridor leading off to the right, the whole shown without any suggestion of aerial perspective. His position with one hand on an open book and the other resting on a book in his lap refers either to his poetry or to his two books on the revision of the calendar. As always with Bronzino the hands are beautifully drawn and there is about the left hand, resting on the top of the closed book which is held upright in his lap, as much of the feeling of the sculptor as when Michelangelo took up the brush to paint his *Holy Family*.



*Photograph loaned by the Ehrich Galleries*

PORTRAIT OF PIERO DE' MEDICI IN A CHICAGO COLLECTION

## EARLY ENGLISH TRESTLE TABLES

BY HENRY BRANSCOMBE

MANY EXISTING SOCIAL CUSTOMS DATE FROM THE FIRST USE OF THOSE  
OLD TRESTLE TABLES WHICH ARE SOUGHT FOR BY MODERN COLLECTORS

EXCEPTING in those ponderous lexicons to which reference is seldom made, rarely do we find any allusion to those romantic derivations from which many words that, although now in common usage, imply an entirely altered meaning to their original sense. No connection for instance is to-day apparent between the term "horse livery" or "livery-man" and any form of charity, far less with what we know as a cupboard. Yet the word "livery" was first used to indicate a dole cupboard, thence being applied to servants who received food and clothing as compensation for their services. Similarly in our various uses of the term "board" when expressing a similar implication, this being a relic of mediæval times when a table was known as a "borde." Formerly "cup-bordes" were simple planks raised on trestles and upon which drink-

ing vessels were placed, later coming to indicate the rank of the master of the house by the number of step-like shelves which were superimposed upon the "borde."

Again while the word "table" has long been used to signify what was originally designated as "the borde," this present day term is actually derived from the Latin *tabula*, meaning "a board," the word "table" formerly applying only to a chess-board, or similar flat surfaces. And that tradition of denoting rank in the cup-borde appears to an even more important extent with the dining-borde, by which recognition was made to rank and social prestige in its relative position to that at which the noble lord was seated known as the "high borde." But although trestle tables undoubtedly existed at dates earlier than even the two massive examples of about the first decade of the fifteenth



Courtesy of White Allom

IN THIS ILLUSTRATION IS AN EXAMPLE OF THE SHORTER FORM OF TRESTLE TABLE WITH WHICH THE SUPPORTS ARE HEAVY OAK BAULKS REINFORCED BY BUTTRESSES. THESE ALSO SERVE AS STEADYING FEET, THE TOP BEING CLEATED



*Courtesy of Gill and Reigate*

THE CONSTRUCTION OF THE EARLIER TRESTLE TABLES IS OF THE SIMPLEST CHARACTER. THIS ILLUSTRATION SHOWS THAT THE CHIEF OBJECT OF THE CRAFTSMAN IN THESE EARLY EXAMPLES OF TABLES WAS TO OBTAIN SOLIDITY

century, which are in the Great Hall at Penhurst, collectors have long since discovered that few examples have survived. And even one reputed to have been made in the Tudor period is regarded by all experienced connoisseurs as a *rara avis* among early woodwork, and one that calls for a thorough examination before being accepted as such.

Tables with X-shape supports were doubtless the first to appear, later to be followed by those with trestles made from heavy roughly hewn timber; but for the reason that they are unobtainable, they are of little interest to present day connoisseurs and collectors. But even so there is a full century and a half during which various forms of these old tables were produced and of which many are now in our American homes, while more will doubtless be brought to this country. Nor are we entirely lacking examples which recall those simple craftsmen of the pioneer days in our own land, even if in many of these artistic outline is ancillary to expediency. And an example of the simplicity of such early pieces of native woodwork is the seventeenth century trestle table in the American wing of the Metropolitan Museum.

Here we have a simple pine plank top some twelve feet long, supported by three reversed T-shaped trestles, the latter being made firm by a longitudinal stretcher in the form of a rough scantling passed through the center of the uprights, the vertical position of which is ensured by wood pegs placed through the stretcher on each side of the trestle. But while this type was made here in the seventeenth century, in point of fact it is of that style which immediately followed the more simple trestle tables known in England from about 1500. The latter were more frequently made from oak and it is such examples that have been preserved rather than those of elm, which wood owing to its softer fibers was far more apt to be affected by decay. This is a point which those interested in early woodwork would do well to heed. While the upper structures of oak pieces have

endured, the feet, having been subjected to the wet rushes strewn on the stone floors, have been affected. Elmwood, on the other hand, very soon shows signs of disintegration unless it is submerged in water. And this is of considerable importance in determining the authenticity of an alleged early elmwood table or other pieces of this kind of furniture.



THE BARON'S HALL, PENHURST PALACE, WITH TRESTLE TABLE



*Courtesy of White Allom*

WITH THIS TRESTLE TABLE WE HAVE THE MORE ELABORATE TYPE OF BULBOUS LEG AND THE USE OF THE CARVED SCROLL BRACKETS ARE SEEN BENEATH THE TOP ALTHOUGH THE PLAIN FOOT AND THE STRETCHER REMAIN IN USE

This frequent use of the more perishable wood, for naturally its quality was known to the mediæval craftsmen, is accounted for by two reasons. Primarily, however, it was due to the fact that elm trees having much more shallow roots than oaks, many more would be blown down by storms. Obviously the wood-workers would take advantage of thus acquiring material without recourse to the laborious operation of felling some sturdy oak. The other reason which is sometimes advanced is that oak being a much slower growing tree, there might at times be a shortage of suitably large size trunks in some particular neighborhood and the workmen would then use the more easily obtainable and

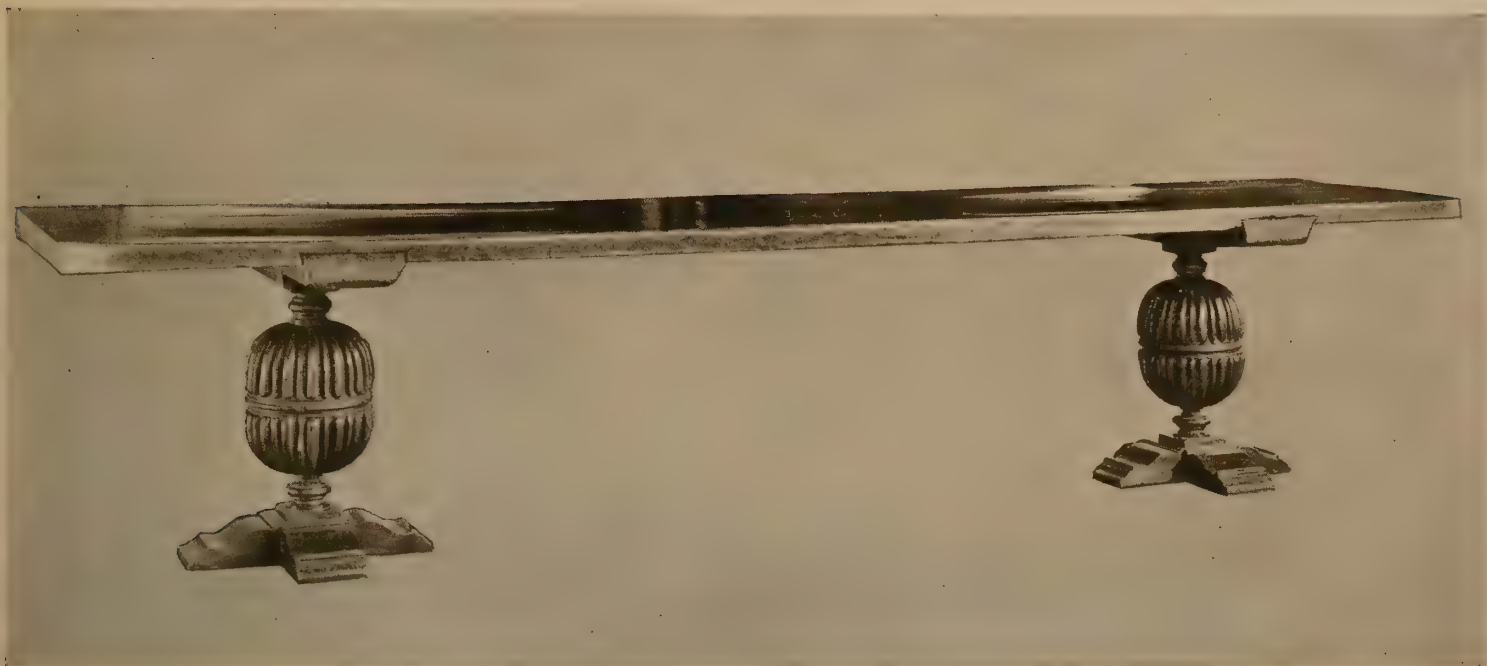
larger elm. And that the few surviving examples of trestle tables in which elm was used are those with exceptionally big tops would seem to support the latter suggestion: an example being the top of the table at Bishop's Farm, Windsor, which although nine feet long by three feet wide is one complete slab of elmwood.

Frequently the question is raised regarding the fact that trestle tables invariably have removable tops. In this connection it is well to remember that the great halls in ancient castles served alike for dining-room, dance hall, and a place in which games were held. Thus the detachable tops were adopted to permit the tables being placed vertically against the walls, when not in



*Courtesy of the Old World Galleries*

THE TRESTLES HERE GIVE EVIDENCE OF THE COMING OF THOSE MASSIVE SUPPORTS FOUND WITH THE LARGER PIECES OF ELIZABETHAN FURNITURE. IN THIS PARTICULAR TYPE THE KNOP DEVELOPS INTO HUGE PROPORTIONS

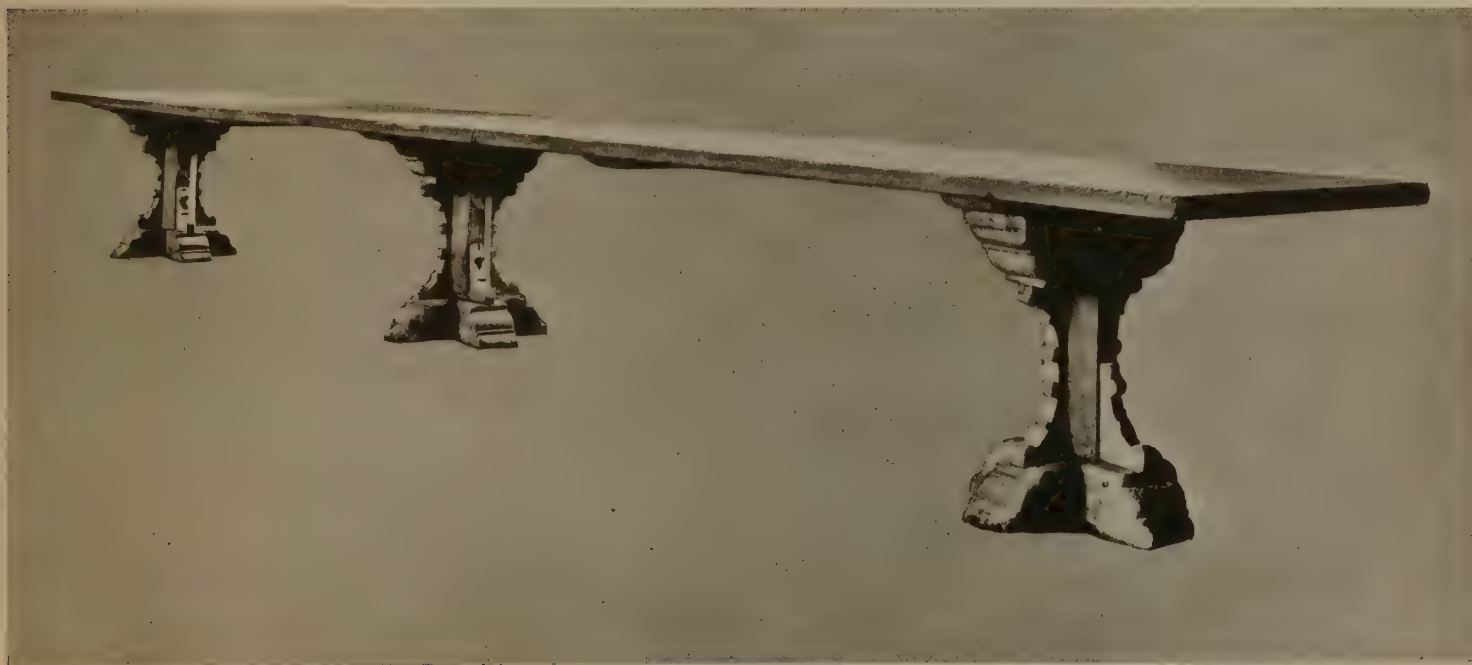


*Courtesy of White Allom*

THE EXCEPTIONAL THICKNESS OF THE TOP OF THIS TABLE IS NECESSARY OWING TO THERE BEING NO CENTER SUPPORT, ALTHOUGH THE LENGTH IS SOME TWELVE FEET. THE STEADYING FEET ARE ALSO UNUSUAL IN DESIGN

use. Again it is interesting to recall the origin of many traditions which have survived to the present time, and which are traceable to the mediæval custom of the entire household, from the noble lord and his guests down to the most humble retainer, dining together in these great rooms. And from this came the manner of distinguishing the high-born from the lowly by the position of the "borde" at which the several classes were seated, and further symbol of differentiation being afforded by the importance of the saltcellar placed upon each table. In fact it may be said literally that the greater the height of the saltcellar, the greater the importance of those seated at that particular table.

That known as the "high borde," which was raised on a low dias, remained in position at the upper end of the great hall. Until nearly the end of the sixteenth century this table was merely a plank set on trestles, the diners being seated with their backs to the wall, the other side of the table being unoccupied. A similar method of seating prevailed at the other tables, which were placed along the sides of the hall. And while it has been suggested that this arrangement was to permit the servants to attend more easily the diners, the arrangement was due to an entirely different reason. For in those early days it was no uncommon occurrence for neighboring barons, with whom the host was at enmity, sud-



*Courtesy of White Allom*

FROM THIS TABLE IT IS POSSIBLE TO REALIZE THE MASSIVENESS OF THE TREES FROM WHICH THE PLANKS WERE OBTAINED, FOR EVEN WITH THE LARGER EXAMPLES THE TOP WAS USUALLY MADE FROM ONE PIECE OF WOOD

denly to appear with a marauding party. Thus the reason for the company being seated only on one side of the table is obvious, for it both permitted them to see the entrance of an enemy and the more easily to gain the center of the hall to eject the unwelcome visitors.

Various and many are the type of trestle supports to be found with mediæval tables and, *en passant*, it might be well to point out that of this word also we have long lost sight of its original meaning. Formerly it was spelled "threstule," meaning three supports. The assumption is that at one time planks were raised on stools, the latter when not so in use serving as seats. One of the earliest existing trestle tables could not at least be selected for its graceful lines, for this particular example dating from about the end of the fifteenth century is a massive oak plank raised on three supports, which give evidence of the weight of the top in their own structure. In addition to having been cut from heavy oak bulks they are further reinforced by somewhat massive buttresses which form one of the three steadying feet at floor level.

But if this is especially ungainly, as a rule these tables manifest all that fine proportion which is so marked with most of the early woodwork. And by the first part of the sixteenth century there is an observable change in the structural lines. The tops become considerably lighter, a similar change being equally noticeable in the trestles and stretchers. Apparently with the use of thinner planks the tops showed a tendency to bow and with the shorter tables in place of a center support, we find the addition of another longitudinal stretcher near the top. This second scantling like that below was passed through the trestles and pinned, the effect being to prevent the upper ends of the supports from inclining inwards, thus maintaining a horizontal plane to the top itself.

Even after the full realization of the Renaissance, these old pieces display the decided ecclesiastical motifs of the slow disappearing Gothic. Thus in the specimen belonging to the Marquis of Townsend at Rainham Hall, Norfolk, while essentially a piece of

secular furniture, there are certain minor indications reminiscent of the earlier period. And this, despite the fact that it does not date prior to 1550. The striking feature of this piece is the curious form and decoration of the supports, these each tapering rather in the manner of a keystone. Further each of the four sides of the wedge-shaped support is pierced through the entire thickness of the wood. And this table is of considerable importance as it has been discovered to be half of a trestle table which in its entirety was at least twenty feet long. Also the top gives proof of that knowledge and discrimination, exercised by the cabinetmakers of the time in their selection of and method of cutting their

planks, these having been obtained from quartered logs or in other words splitting the logs in quarters by means of a beetle and wedges before being sawn, or in the earlier times "riven."

With that popularity during the Elizabethan era for those large bulbous protuberances, which derived from and were one of the last evidences of the earlier Gothic, came the massive knobs with trestle end tables after the first part of that reign. In some instances these retain the shape of the Gothic cup from which they were evolved; in others a plain ogee-shaped vase with a wide convex section.

With those reproductions that are made in England, however, due regard should be given to the effect of steam heat upon large surfaces of foreign woods. For



*Courtesy of White Allom*

DETAILS OF AN OAK SUPPORT FROM A TRESTLE TABLE

although the visitor to Great Britain will be given a guarantee that the wood is over two hundred years old, the vendor will not add to that guarantee the fact that it has been cut into planks for that length of time. Consequently when the dry heat of our homes commences to make itself felt the natural gums of the wood perish and the fibers shrink, causing the table top to warp. And as proof of this may be quoted that many pieces of furniture, such as the hinged tops of card tables which have been brought over the Atlantic, will warp during the winter months, but immediately the artificial heat is discontinued and a certain dampness appears in the atmosphere, the same surfaces will more or less resume their original plane.



*Courtesy of the Milch Galleries*

"ON THE BEACH" WAS PAINTED AT PECONIC, LONG ISLAND, WITH MR. WILES'S "FLAPPER" AS THE SUBJECT

## THE MARINE PAINTINGS OF IRVING R. WILES

BY DANA H. CARROLL

IN HIS PAINTING OF SHIPS AND THE SEA HE PUTS A REALIZATION AND  
INTERPRETATION THAT IS RECOGNIZED AS BELONGING TO A MASTER

THAT the widely known portrait-painter, Irving R. Wiles, is also a marine painter of distinction is a fact not unknown to some of his friends, but outside of this circle, among the larger circle of art lovers in general, the word that Wiles is a marine painter of note would come as a surprise. Exceptions are to be recorded. Whenever a person with a feeling of sympathy toward the sea has come upon one of the rarely exhibited marine paintings by this portrait-painter, the observer has stopped, looked and listened—listened for a sharp order to sailors or for the music of a sailors' chantey, or even for the moaning of the tide. And when a real sailor with knowledge of vessels and of the deep has seen one of these canvases he has paused in thought and in admiration. It may well be that he has sometimes been drawn

to a kindlier and finer appreciation of art when he has noted how art has interpreted and recorded the ever varying moods of the sea and the many homelike and fitting types of the sea's innumerable vessels.

Wiles loves the sea, in all its moods, and the ships the old-time seamen used to sail in. He knows the theory and practise of sailing, and is never happier than when cruising, either in coastal bays or on the deep. He has great admiration, too, for true ship models. But there is a vast gulf between his genuine admiration and the pseudo-liking for ship models that has become a fad of collecting recently. Some of the faddists build models which wouldn't stand analysis. Wiles builds them and they are true. In fact none pleases him that is not accurate and well-equipped at the same time.



*Photographs, except where otherwise credited, by courtesy of the artist*

"THE SCHOONER ATHALIE" (ABOVE) AND THE PAINTING OF THE PECONIC SCALLOP FLEET ON A STORMY DAY AS "WIND AND MIST" ARE THE RESULT OF THE ARTIST'S FAMILIARITY WITH THE HARBORS AND SHORES OF LONG ISLAND





"OFF THE BAR" (ABOVE) IS A CANADIAN SCENE OF A SCHOONER TAKING A TOW AT SEA AND "THE GALE" (BELOW) SHOWS MR. WILES'S ANCHORAGE OFF PECONIC WITH HIS YAWL AND THE KNOCKABOUT USED BY HIS DAUGHTER





WHILE IRVING WILES IS BEST KNOWN TO THE PUBLIC AS A PORTRAIT-PAINTER, HE HAS HAD A LIFE-LONG INTEREST IN THE SEA. HE KNOWS BOTH THE THEORY AND PRACTISE OF SAILING AND ALTHOUGH HE HAS PAINTED YACHTS HIS GREATEST LOVE IS FOR THE CARGO CARRIERS SUCH AS "THE DOWN-EASTER"



"THE GREEN SLOOP" WAS PAINTED AT GREENPORT AND SHOWS A TYPICAL LONG ISLAND SCALLOPER. GREENPORT, WHICH IS ONLY A FEW MILES AWAY FROM MR. WILES'S HOME AT PECONIC, WAS AT ONE TIME A WHALING TOWN AND IS STILL THE HEADQUARTERS FOR MANY VESSELS THAT COME IN FOR CARGOES

It was perfectly in order, and almost as a movement of the tide, that when the Ship Model Society was founded no one else was thought of to head it and he became the first president of the organization.

So when he comes to paint the sea and ships he goes at it with love and understanding, and these added to his professional skill make his marine painting canvases a joy to behold. One of them, *Wet Weather*, seen only in reproduction a number of years ago, so impressed another lover of the sea that he has never forgotten it, though he looks upon many paintings. Another, *Dusty Weather*, a simple canvas depicting two sailing boats actively tossing at anchor under a gray sky, is an eloquent representation of the sea near shore after a storm.

At his summer home on eastern Long Island, Mr. Wiles finds the opportunity for doing these canvases, for his home is neighbor to the little town of Greenport, a few miles away. Greenport was once a whaling town, and is now a headquarters for many vessels which come in for cargoes. While they are awaiting these cargoes Mr. Wiles has his opportunity for studying them and sketching them. Mr. Wiles is a yachtsman; he has had a yacht from very early days. Yet, although he has painted yachts, his love is for the other sailing ships, and for the most part he has painted the cargo carriers.

In *Reflections*, a subject found at Greenport, the reflections caught the artist's eye and he has reproduced

them with great success. *The Green Sloop*, another Greenport note, is a typical Long Island scalloper. *The Whaler*, naturally enough, hails from New Bedford. It is a picture of the last whaler that went out from New Bedford—the *Wanderer*—which was blown clear across the harbor in a hurricane and was wrecked at Cuttyhunk on Buzzards Bay, a few years ago. She had been made all ready for her voyage when the gale began.

*A Rum Runner* pictures a black sloop that was a familiar figure on Long Island Sound waters a few years ago. *The Gale* presents a scene at Wiles's anchorage off Peconic, with his yawl and also the small knockabout used by his daughter, Gladys Wiles, who is also well-known as an artist. *Wind and Mist* depicts a part of the Peconic scallop fleet on a stormy day, and *The Yawl Boat* is lying near her schooner at Greenport. In *Wet Day* the title tells its own story of boats anchored in company in Greenport harbor. *Fishing Boats, Long Island*, is a typical scene, with blue water and a blue and white sky. *The North Shore* depicts a scene on Long Island Sound near Rocky Point, where there is a life-saving station, a most picturesque point of eastern Long Island. *Off the Bar* is a Canadian scene, depicting a schooner taking a tow at sea, and *Cargo Carriers* are pictured in dock at Greenport. *The Black Dory* is seen off the Long Island shore near New Suffolk, and *Outward Bound* opens the way to the romance of the sea.



Courtesy of the Milch Galleries

"FISHING BOATS, LONG ISLAND" IS BEAUTIFUL IN COLOR WITH A BLUE SEA AND WHITE SKY. MR. WILES'S KNOWLEDGE OF SHIPS AND SHIP MODELS IS SUCH THAT HE WAS CHOSEN AS THE FIRST PRESIDENT OF THE SHIP MODEL SOCIETY



*Courtesy of the Detroit Institute of Arts*

## A POLYCHROMED MADONNA AND CHILD WITH SAINT JOHN

*This polychromed sculpture of the Madonna and Child and Saint John is by Jacopo Sansovino (1486-1570). In 1527, Jacopo left Rome and settled permanently in Venice. The four hundredth anniversary of this event has been celebrated in Venice this year*

## STANDISHES AND INKSTANDS

BY EDWARD WENHAM

INKSTANDS OF THE STANDISH FORM ARE USUALLY OF CONTINENTAL ORIGIN, FEW BY ENGLISH SILVERSMITHS HAVING SURVIVED

EVEN if that omnipresent power, modern efficiency, has evolved more speedy methods of productions by standardization, in no instance has it added to the æsthetic qualities of those earlier works from which it must perforce borrow its prototypes. In fact it has removed from our homes many of those articles which in addition to their utility were equally decorative. An example of this is the replacing of the former beautiful inkstand with the ubiquitous fountain pen and the staccato typewriter. But despite these conveniences it is a moot point whether we observe those conventionalities requiring the use of writing materials to that extent which marked the punctiliousness of our forbears. And when for politic reasons we deem it necessary to comply with the demands of politeness, the performance is rather as an unpleasant task, possibly through the medium of the typewriter, than a ceremony such as at one time prevailed in this regard.

We have but to examine an early inkstand or standish, as they were first known, to realize that before the days of modern desk equipment, portable pens and telephones, when blotting-paper was unknown, and adhesive envelopes were not, the writing of a letter was no hurried matter. And although more than one early standish may be found in American collections, the fact that their use has long since been forgotten is illustrated by a remark made regarding an example recently, when the question was asked, "When did they use a cruet like that?" Nor by those to whom these old pieces are unfamiliar would it be unnatural that they should be associated with the condiment frames at one time placed in the center of a dining-table, although cruet stands were unknown until several centuries after the standish first appeared. The early examples of the latter, however, were frequently in the form of a rectangular tray at each corner of which was a cylindrical-shaped box, two of which were perforated with several holes around the top to serve as quill-holders. Another

was pierced in a manner similar to a salt-shaker for use as a sand-caster, which was of course the blotting paper of those days. And the other served as an inkholder and usually one of considerable capacity, while in the center was a small circular box surmounted by a bell. And it is due to this arrangement that they are so apt to be mistaken as having been intended for almost anything other than their proper use.

It must always be remembered that previous to the sixteenth century it was as undignified for an aristocrat to undertake his own scribing as it is at the present time

for a plutocrat to carry his own bag. Hence we find the erstwhile scribes or journeymen clerks, who traveled with their inkhorns and quills to commit to writing the literary essays of the lords, whether they be poems to a lady or a dispatch to a neighboring baron or ally. And these were the forerunners of the modern journalists, to whom incidentally was first applied the term "bohemian," for when fashion decreed that the



Collection of William Randolph Hearst

STANDISH SHOWING THE VARIOUS UTENSILS

ability to write should be numbered among the graces, no longer was there the same necessity for the "clerks" who gradually devoted their talent to recording the current events of the day.

Once again, therefore, we see the result of vogue upon a craft, and within but a brief period the silversmiths were producing inkstands to which they devoted the same art that we find on other and contemporary articles of plate. Unfortunately few, if any, earlier than the first part of the seventeenth century remain, one dating 1630 having appeared at Christie's a few decades ago, at which time it realized about twenty-five hundred dollars. And curiously enough this particular example was not dissimilar in style to one made by John Cony, the noted silversmith of Boston. In each case there are three cylindrical receivers, one being for ink, one with a perforated top for use as a sand-caster and the other presumably a box to contain wafers. Further both resemble the arrangement of a cruet frame. But

while the seventeenth century piece is somewhat crude in workmanship, that by Cony evinces all the finer craftsmanship of the later era.

If we may judge from collections of American silver it would hardly seem that inkstands at any time assumed any great importance in our silversmith's art. This is probably due to the practise that prevailed with our ancestors in their use of domestic silver. For throughout the existing articles that represent this the foremost of our early crafts we always find that the decorative aspect of this precious metal was subordinated to usefulness. And it must be admitted that silver inkstands are to a large extent ornamental. By the end of the sixteenth century in England, however, they had developed to a box-like form, the various utensils being fitted so that only the tops appear. With these we more often find a drawer similar to those which appear in modern reproduction electro-plate box-inkstands, so familiar in London as "silver on copper." This drawer was used to contain quills and sealing-wax, the wafer box being in the body between the inkpot and the sand-caster.

This use of wafers and wax took the place of the



*Courtesy of the Metropolitan Museum of Art*  
EXAMPLE OF THE CRUET TYPE BY JOHN CONY, BOSTON

mucilage, by which we seal our envelopes now, the hot wax being impressed with the seal or crest of the sender of the letter. And it is for that reason we find the later supplanting of the bell with a taper holder. At first the latter were miniature candlesticks, and are still found dating from the seventeenth century and after usually following the various contemporary baluster-stem shape. In others the taper was coiled around a spindle and supplied to the socket in the manner shown on that illustrated and which is now in the Metropolitan Museum of Art, having been made by an early American silversmith. After the middle of the eighteenth century, however, the use of the separate taper holders was gradually discontinued, these instead becoming part of the inkstands which are almost invariably of the "tray" style with an inkpot and a sand-caster flanking the taper-stick. And with the sandholders of the late eighteenth century, from which time they were made as individual pieces, until they fell into disuse certain confusion often arises between these and other casters or dredgers which they closely resemble. But while they serve equally well as muffineers it is none the less a misnomer to describe this as original use.



*Courtesy of the Victoria and Albert Museum*

WITH SOME INKSTANDS THE QUILL-HOLDERS DO NOT APPEAR EVEN IN THE MID-EIGHTEENTH CENTURY. WITH THAT INKSTAND IN OUR ILLUSTRATION WHICH IS DATED 1754, ONLY THE INKHOLDER AND SAND-SHAKER WERE FITTED



*Courtesy of the American Art Association*

QUILLS AND WAX WERE RETAINED WELL INTO THE NINETEENTH CENTURY. THE INKSTAND HERE SHOWN, DATING 1817, WAS FITTED WITH A HOLDER FOR THESE PENS AT THE RIGHT AND A SMALL TAPER STICK IN THE CENTER

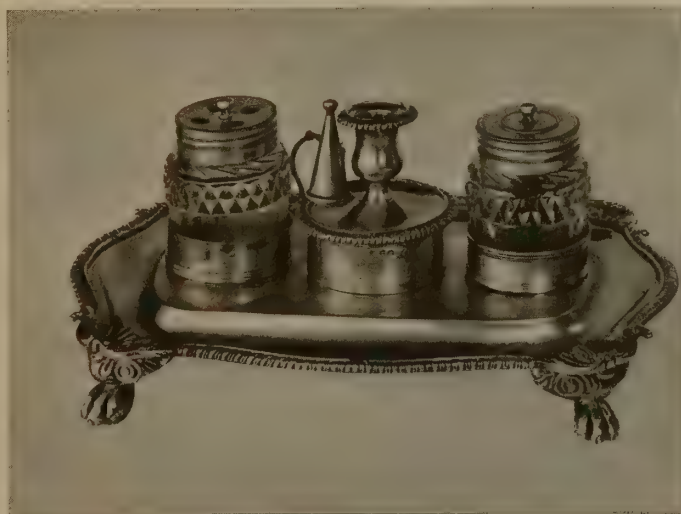
Probably to-day while collectors may seek the more rare pieces dating from pre-Georgian era, there is an undoubtedly larger demand for those splendid examples with the cut glass bottles, that betoken the days of the third Hanoverian king of England, and the last royal ruler of this country. But if the earlier types are sought for and more highly valued by collectors, those with the simple tray raised on scroll, ball and claw, or other types of feet are unquestionably more attractive from a decorative view-point. Nor do inkstands lose all that is reminiscent of former and more slowly moving eras, the symbols of the ceremony of letter-writing remaining in the quill holders and sand-casters being found with silver inkstands dating as late as the third decade of the last century. For although steel pens were introduced about 1805, they were not accepted into general use for some time later. Similarly as early as the fifteenth century an absorbent paper was employed as interleaving of old account books, although sand was used when writing on unbound paper, and the latter method while gradually giving place to the more convenient blotting pad has been retained in certain parts of Europe to the present time as have the quill pens which may yet be found in old established commercial houses in London, especially in banks.

There is evidence too that the early type of inkstand

in the cruet form has at intervals recurred, these being found dating at the first part of the nineteenth century at which time large circular trays with scalloped rims and with various designs chased on them were the vogue. In the center of these trays was a platform on which were two inkstands and two quill holders raised on miniature pedestals, a center pedestal supporting a taper holder usually in the form of a miniature tray or as they are called "chamber candlestick." But any more elaboration that the examples of this period may display in no way vies with the splendid lines of the pieces of the late Georgian epoch, which display a dignified solidity without in any way seeming massive or being unduly ornate.

Another type in which the cruet frame appears is that with the graceful boat-shaped stand on four feet. These would seem to have been an adaptation from the trays used for candle-snuffers, with the addition of the frames to hold the bottles. The latter are almost invariably of cut glass fitted with silver covers, one of them usually being larger than the others with the top perforated for use as a sand sifter.

This last mentioned design is especially interesting, for of recent years it has become the prototype for those with which old silver or Sheffield snuffer trays have been employed. And even if this to some



*Courtesy of Howard and Company*

GEORGIAN INKSTAND WITH GLASS BOTTLES

collectors may appear vandalistic, it cannot be denied that these trays, and of the late Georgian period there is a fair number acquirable, have long since lost the accompanying snuffers. For which reason their value in a representative assemblage of early plate is depreciated. Nor is there any doubt but that many of the small silver inkstands, which are purchased by visitors in London, are nothing more than these same small pieces to which have been added the frames and bottles to permit their use as inkstands. This on close examination is evident from the fact that while the trays usually bear a Georgian hall-mark, the silver frames and the tops of the bottles, if marked at all, are more often impressed with the punches of a much later date.

From the time when the inkstand in the form more familiar to us of the present time was evolved from the previous elaborate standish the general design of the latter has been substantially retained. Nor other than the addition of various periodic ornamentation is there but little difference between those of the early eighteenth century, and the examples of a hundred years



*Courtesy of the Metropolitan Museum of Art*  
STAND WITH TAPER COILED AROUND A SPINDLE

later. Admittedly the bell which was formerly used with those of the first few decades is replaced by the taper holder in later pieces; but the basic style of the tray and in fact the ink-pots and quill-holders is virtually the same. Always excepting those fantastic pieces which are sometimes met with, and which represent the individual attempt of a craftsman to evolve a novelty. In the actual size of the inkstands during this period of course, there was considerable variation. For if we may judge from those of the pre-Georgian era, we may safely assume that the writing tables of those days were considerably more commodious than those in our own time. The over-all size

of the William and Mary and Queen Anne inkstands is frequently fifteen inches long and at least twelve wide; but by the third decade of the eighteenth century these had given place to much less massive pieces. Of the smaller examples many remain, although such by Lamerie, Thomas Heming and similarly well-known craftsmen, are not easily acquired. Examples by these men and their contemporaries may be distinguished by the simplicity with which their designs are executed.



*Courtesy of B. Altman and Company*

AN EXAMPLE SHOWING A DEPARTURE FROM THE USUAL PLATFORM TRAY WHICH IS REPLACED BY THE BOAT FORM FOUND WITH CRUETS AND WHICH IS NOT DISSIMILAR TO SOME SNUFFER TRAYS. SAND-CASTER IN CENTER



Courtesy of the Milch Galleries

## A SPANISH GIRL PAINTED BY JOHN SINGER SARGENT

*Sargent painted two pictures of Carmela Bertagna, a Spanish girl whom he saw in the south of France. One of them is "The Spanish Beggar" in the collection of Mr. Paul Schulze of Chicago and the other is this head which Sargent presented to the mother of the sitter. It remained in her possession until her death when it passed to her son from whom it has recently been acquired by the Milch Galleries and is now shown in New York for the first time. In the upper left corner is a faint inscription, "To my friend," followed by a name beginning with "P" but of which the remaining letters are undecipherable. In the lower left corner Sargent has scratched in the paint, "Carmela Bertagna," and the address of his Paris studio, "16 Rue de la Maine"*





*All photographs courtesy of Dr. John E. Stillwell*

"THE JOURNEY TO CALVARY," A MIDDLE SIXTEENTH CENTURY WORK SHOWING THE INFLUENCE OF HOLBEIN THE YOUNGER

## A COLLECTION OF RARE GOTHIC WOOD-CARVINGS

BY MALCOLM VAUGHAN

IN THE SIXTEENTH CENTURY THE RENAISSANCE BEGAN TO EXCLUDE GOTHIC WOOD-DESIGN AS MAY BE SEEN IN THE LATER WOODS OF THIS COLLECTION

DEAR to the hearts of South Germans is the memory of Henry I of Bavaria. His statue was desired by many churches and numerous representations of him are still extant. Henry was a renowned and pious warrior; he was elected emperor in 1002 and died at Rome in 1024. He caused several religious edifices to be built, the largest of these being the magnificent cathedral and monastery of Bamberg in Franconia, which he founded and endowed. In 1152 he was canonized. An excellent representation of St. Henry is in the Stillwell collection — a tall and stately statue carved with uncommon restraint, the face is undoubtedly idealized, yet its modeling and expression are so individualized as to give it a portrait quality. The carving of the figure finely mingles grace with dignity; and the whole exhibits a choice, late Gothic feeling. Much of the original chrome remains: his abundant hair and beard today continuing black and the



FLEMISH MADONNA; LAST HALF OF FIFTEENTH CENTURY

lapels or facings of his cloak retaining a softly faded scarlet. Wearing the imperial crown and dressed in armor, over which his cloak is thrown, the Saint stands at full length, holding in his left hand his symbol, a miniature of the Bamberg cathedral. Strength and benignity are shown in his face. His beautiful hands are marvelously well rendered and are anatomically perfect. Hands as memorable as these are extremely rare in wood. Probably made between 1480 and 1500, the work is evidently of Tyrolean origin.

Flemish art is particularly characterized by spiritual sweetness. This characterization holds true for their Gothic wood-sculptures and also for their early paintings. Flemish saints and madonnas are never pretty; their beauty is esoteric and must be long cultivated ere their loveliness becomes apparent. The van Eycks, Christus, Roger van der Weyden, Memlinc—each aspired, when not at portraiture, to express spiritual



THE SCULPTURE OF "THE ADORATION OF THE MAGI," A SUBJECT THAT APPEARS OFTEN IN WOOD-CARVING, IS OF LOWER RHENISH WORKMANSHIP, DATING FROM THE FIRST TWO DECADES OF THE SIXTEENTH CENTURY

sweetness. Of the Flemish wood-sculptors there is little knowledge, but even the most casual survey of their works will confirm their principal ideal. Dr. Stillwell happily possesses a supremely fine example of Flemish wood statuary dating from between 1450 and 1500, their best period. It is an exquisite Madonna and Child and may be considered the chef d'œuvre of his extraordinary collection. The Virgin, her supple robe

gathered in remarkably loose folds at the waist, carries the Infant Christ lightly on her left arm. In her right hand she originally held a flower, now vanished. Her ovoid face, with its large, high forehead and small, pointed chin, is not attractive to the uninitiated eye. Yet much musing on her lineaments will yield a harvest of poetry. She smiles evanescently, as if ecstatic in the midst of meditation. Her Child smiles also, but more

openly. The mother's figure is intentionally elongated in order that it may acquire that subtle charm of angularity which in those days was deemed so fascinating. How soft in texture are the folds of the garments; how exquisitely smooth in shape! Wood seems in this sculpture to have lost its heaviness, its stubbornness, its brittleness; and to have become flexible, nay, pliable. Here is pure Gothic at its fairest and wood-carving at meridian.

In the history of the art of wood the most famous name is probably that of Tilman Riemenschneider, who was born at Osterode in the Harz (Saxony) in 1468. Removing to Würzburg in 1483, he later became burgomaster of the city, and died there in 1531. Riemenschneider attained to such eminence in his works that his style was largely practised by numerous carvers for many years. Among the things which we know about him is that he was a master in stone as well as in wood and that his work consisted solely of religious and mortuary art, such as altars, figures and tombs. (A number of his stone effigies are to be seen in the churches of Würzburg.) We know also that his sculptures were at first simple and severe but later

grew florid and ornate. Practically all of his work is pure Gothic though at the last he was somewhat influenced by the early Renaissance. (Eduard Töumes: *Tilman Riemenschneider*.) Riemenschneider's eminence derives from the exceptional virility of his forms, the mobility of his designs, the fluency of his modeling and the quality of individualism given to his figures. Dr. Stillwell possesses a wood plaque which is, and has always been, accepted as a carving from the hand of this famous German. The fact that it is a plaque suggests at once how it may at one time have been an ornament on the shutter of a triptych. Generally said to be a representation of St. John, the figure is also obviously a portrait of the model, doubtless some local ecclesiastic. Gowned in a voluminous cloak which is effectively thrown into many vigorous folds, the Apostle carries in one of his splendidly carved hands a book with clasps. The body underneath the garment is rendered with such proficiency as only the greatest sculptors ever gain. Including details as minute as the curls (which in their resemblance to wood-shavings are peculiar to this master), the plaque shows every correct marking native



"THE CROWNING OF THE VIRGIN" MAY BE VARIOUSLY ATTRIBUTED TO VEIT SOSS, ADAM KRAFFT OR GEORGE SERLING, THREE OF THE MOST DISTINGUISHED CARVERS OF THE SIXTEENTH CENTURY, IT IS PROBABLY BY SERLING

to Riemenschneider and has all the distinctions of form, design, modeling and expression which have made his name so honored. Virility, mobility, fluency, individualism: all are felicitously present.

Though Germany was not far distant from Italy, the oncoming Renaissance had not, even at the close of the fifteenth century, swayed the Gothic course of wood-carving north of the Alps. A Stillwell statuery group, *The Crowning of the Virgin*, dating from this time, remains for example almost untouched Gothic. Represented kneeling between Christ and God the Father, the Virgin awaits coronation at their hands. To denote the varying degrees of divinity in the three figures and at the same time to invest the design with action, was a difficult problem which the sculptor has here successfully solved. The subject was, of course, a traditional one and the carver had but to recall tradition in order to acquire much of his composition and treatment. But the statue has originality also. And this originality belongs to Gothic feeling quite as much as does the traditional element. Patently, Renaissance influence

came slowly into German wood-sculpture and was not at first received with enthusiasm. This *Crowning of the Virgin* may be variously attributed to Veit Stoss, Adam Krafft or George Serling, three of the most distinguished carvers of that day. (Cf. Josephi: *Die Werke Plastischer Kunst in Germanischen*, National Museum, Nurnberg; No. 269. Also illustrations in Berthold Daun's two monographs: *Adam Krafft* and *Veit Stoss*.) Not one of these prominent masters had as yet been governed in any essential characteristic of his art by the Renaissance in Italy. Of the three it is most probably the work of Serling.

With the beginning of the sixteenth century the influence of the Renaissance began gradually to appear and gradually to exclude Gothic wood-design. But the process, it must be borne in mind, was not sudden. Where one master was young enough to be inspired by the new style, another master was too old to be moved by it and doubtless ridiculed it as newfangled. A third accepted it cautiously, while a fourth adopted it more out of curiosity than in faith. Indeed, a thousand factors



THIS DELICATELY SCULPTURED MADONNA AND CHILD, A PURE GOTHIC TYPE, WAS MADE IN GERMANY ABOUT 1530. IT IS THE PRODUCT OF A CARVER CONTEMPORARY WITH ALBRECHT DÜRER, WHOSE WORK IT RESEMBLES



THE STATUE OF HENRY I OF BAVARIA AT THE LEFT WAS PROBABLY MADE BETWEEN 1480 AND 1500. THE WORK IS EVIDENTLY OF TYROLEAN ORIGIN. THE "ST. JOHN" IS BY TILMANN RIEMENSCHNEIDER, EARLY SIXTEENTH CENTURY

were involved. Gothic carving was, to be sure, doomed. It was already on its death-bed. But many years were to elapse before it should finally fall below the horizon. How slightly, for example, has the Renaissance affected the Stillwell representation of the Anointment. This carving is from a literary point of view distinctly of the early Renaissance. Why? Because Gothic thought could never have given, as here, leading prominence to human interest; which is to say, could never have subjected in an ecclesiastical topic, spiritual significance to mundane emotion. The technique, however, remains essentially Gothic. In form and line, in much of the modeling and cutting, and in numerous specific little

details, this *Anointment* dating from the first or second decade of the sixteenth century remains predominantly Gothic. The topic is that of Christ in the house of Simon the Pharisee. According to Scripture (Luke 7: 36 et. seq.), as He was sitting thus at dinner a scarlet woman, often confused with the Magdalen, washed His feet with her tears, wiped them with the hairs of her head and annointed them from an alabaster box of ointment. In the midst of this event, "Simon spake within himself, saying, this man, if he were a prophet, would have known who and what manner of woman this is that toucheth him; for she is a sinner." But Jesus, hearing in His heart Simon's unvoiced



THE CARVING OF "THE ANNOINTMENT" IS FROM A LITERARY VIEW DISTINCTLY OF THE EARLY RENAISSANCE. THE TOPIC IS THAT OF CHRIST IN THE HOUSE OF SIMON THE PHARISEE. THE WORKMANSHIP IS WESTPHALIAN

thought, answered aloud and with gentle irony rebuked the Pharisee, saying: "Her sins, which are many, are forgiven; for she loved much: but to whom little is forgiven, the same loveth little." The carving is of Westphalian workmanship and depicts the emotions of the scene with incredible art. Surely never were facial expressions at a dramatic moment caught more convincingly into wood.

Also dating from the first two decades of the sixteenth century is Dr. Stillwell's *Adoration of the Magi*, a subject that appears often in wood-carving. Both the feeling of this sculpture and its technique are transitional but sufficient Gothic elements are observable to make its general description Gothic. Such details are,

for example, the treatment of the draperies throughout, the simple pose of the Madonna, the stiff carriages and the general absorption, or remoteness, of all concerned. The sculpture is of Lower Rhenish workmanship. It comprises eight figures in three planes, the whole cut from a single block. In that circumstance it is remarkably well composed despite some divergencies from perspective. Among the Renaissance elements easily noticeable are the increased interest in costume, the fetching posture of the Child and the so widely differentiated characterizations of the three kings.

An unselfconscious return to pure Gothic type was occasionally to be expected. Dr. Stillwell has an ex-

(Continued on page 114)



IN "THE COMBAT," THE SECOND TAPESTRY IN THE SERIES, ST. GEORGE IS CONFRONTED BY THE LADY IN DISTRESS

## THE ETON MEMORIAL TAPESTRIES

BY JO MILWARD

FOUR TAPESTRIES, DEPICTING THE LIFE OF ST. GEORGE, HAVE BEEN DESIGNED BY LADY CHILSTON AFTER VAN ORLEY, AND RECENTLY HUNG IN THE LOWER CHAPEL

FOUR modern tapestries recently placed in the Lower Chapel at Eton College were woven at Merton Abbey where the traditions of tapestry making were taken up by William Morris who spent his life in an attempt to introduce the renaissance of an art, dead in England since the Elizabethan era. After the Great War, as a memorial to scholars killed in battle, the governing body of Eton commissioned its ecclesiastical architect to present a scheme for the purpose of ennobling the Lower Chapel, built in the late Victorian period and afterwards considered unsuited to Eton standards. The result is that the low-lighted chapel is now walled with a fine series of modern tapestries inserted in rich Renaissance paneling.

The cartoons for these tapestries, designed and painted by Lady Chilston, wife of the English Ambassador to Austria, were inspired by the color of the famous Apocalypse series by Van Orley, and are therefore on a fresher and more brilliant scale than any previously designed for the looms of Merton Abbey. Placed in the budding Renaissance, the latest period considered sufficiently religious for church decoration, the

Chilston cartoons are in detail a free interpretation of François Premier. That is, one is given a little perspective without losing the naïveté of the Middle Ages. Each figure is a portrait of a living model and every pattern an allegory, bearing authentically upon the life of St. George.

St. George, the patron saint of England, a warrior saint, and one of the youngest Christian martyrs, was obviously the most appropriate figure to commemorate the sacrifice which the sons of Eton made for England in the war. In life, St. George was a valiant young army captain from Cappadocia who at twenty became a leader of the Roman troops at the time when the Emperor Diocletian had published a severe series of laws against Christianity. The courageous young captain galloped through the streets of Rome, tore the edicts from the walls, and mutilated the statues of the heathen gods. Summoned by Diocletian, St. George heralded his faith by stamping on the edict of the Emperor, and throwing away his soldier's belt. Then began an orgy of martyrdoms. He was broken on the wheel, flayed alive, burned in boiling oil, and finally



ST. GEORGE, THE PATRON SAINT OF ENGLAND, A WARRIOR SAINT AND ONE OF THE YOUNGEST OF THE CHRISTIAN MARTYRS, WAS CHOSEN AS THE MOST APPROPRIATE FIGURE TO COMMEMORATE THE SACRIFICE WHICH THE SONS OF ETON MADE FOR ENGLAND IN THE WORLD WAR. THIS FIRST TAPESTRY OF THE SERIES, "THE TRAINING," SHOWS ST. GEORGE AS A WONDER-BOY STARTING FORTH ON A WHITE HORSE. HE IS CLAD IN UNTRIED ARMOR. IN THE BACKGROUND ABOVE, POTENTIAL KNIGHTS WHO HAVE NOT YET FINISHED WITH THEIR BOOKS CONTINUE THEIR UNDERGRADUATE CURRICULUM OF WORK, PLAY AND PRAYER



THE THIRD TAPESTRY IN THE ETON SERIES IS CALLED "THE REWARD." IT CARRIES THE STORY TO THE MOMENT OF ST. GEORGE'S ASSERTION OF HIS FAITH BEFORE THE EMPEROR. IN THE PANEL AT THE RIGHT IS THE SCENE OF HIS TORTURE AND DECAPITATION AND IN THE CENTER HIS RECEPTION INTO PARADISE. THE YOUNG SAINT KNEELS ON A SEA OF FIRE AND GLASS, AS DESCRIBED IN REVELATIONS, AND SEES THE HEAVENLY VISION. CHRIST IS SURROUNDED BY NINE CHOIRS OF ANGELS, HIS DISCIPLES, ALL THE PROPHETS OF THE OLD TESTAMENT, VIRGIN MARTYRS, AND SAINTS ESPECIALLY CONNECTED WITH ENGLAND

decapitated. He was canonized in the fifth century. The stories illustrated in the Chilston cartoons are partly allegorical and partly drawn from authentic legends.

The first tapestry of the Eton series, *The Training*, shows St. George as the wonder-boy who, having finished with books, is given a sword as a prelude to life. A white horse carries him forth clad in untried armor. In the background above, potential knights continue their undergraduate curriculum of work, play, and prayer. This decor freshens the significance of Wellington's statement that the battle of Waterloo was won on the playing fields of Eton.

In the second tapestry, *The Combat*, St. George, returned to his father's house, is confronted by the proverbial Lady in Distress. In the center tableau he fulfils his vow to destroy the heathen dragon. National flowers of the British Isles grow up between the broken flags of a ruined temple. On the right St. George baptizes the infidels.

The third tapestry, *The Reward*, carries the story to the moment of St. George's assertion of his faith before the emperor. On the right is the scene of his torture and decapitation and in the center his reception into Paradise. The young saint kneels on a sea of fire and glass, as described in Revelations, and sees the heavenly vision. Christ is surrounded by nine choirs of angels, his Disciples, all the prophets of the Old Testament, virgin martyrs, and saints especially connected with England.

*The Apogee*, last of the series, illustrates two military adventures where it is accredited that the protection of

St. George saved the English troops from disaster. On the left, the British war saint saves the ships of Richard I from destruction in a storm by guiding them into the unknown harbor of Portafino. On the right, St. George throws his spiritual influence into the balance and enables the Crusaders to win the battle of Antioch. In the center St. George appears to St. Andrew, patron saint of Scotland; St. David, patron saint of Wales; and St. Patrick, patron saint of Ireland.

Lady Chilston is an authority on tapestry art and a painter of recognized distinction. To facilitate her task for the Eton series, the King of Spain spread out for her inspection the Van Orley tapestries, many of which had not seen daylight for a hundred years. In addition the State Museum in Vienna unrolled for her its great collection—the largest in the world—of nine hundred tapestries stored since the war in the museum attic.

Since the Middle Ages when tapestries were used as authentic ecclesiastical decorations, churches have become more stark as to decoration. In Spain, one still finds cathedrals where the vestry room is hung with woven pictures. The destruction of the cathedral of Reims leaves the cathedral at Angers the only remaining example in France to preserve this tradition. Fortunately the work of William Morris has not failed to impress public taste and tapestries are once again coming into use as ornaments to warm and open stern stone interiors of modern cathedrals. The last of the Eton Series was hung in the Lower Chapel in September. The series is a triumph of modern design.



THE ETON SERIES OF TAPESTRIES CLOSES WITH "THE APOGEE." THIS ILLUSTRATES TWO MILITARY ADVENTURES, IN BOTH OF WHICH IT IS ACCREDITED THAT THE PROTECTION OF ST. GEORGE SAVED THE ENGLISH FROM DISASTER

## A FIFTEENTH CENTURY FLORENTINE RELIEF

BY HELEN COMSTOCK

A MARBLE RELIEF OF THE MADONNA AND CHILD FROM A PRIVATE COLLECTION  
IN MONTREAL IS CLOSELY RELATED TO THE TYPE ORIGINATED BY VERROCCHIO

A FIFTEENTH century Florentine relief of a Madonna and Child of unknown authorship which has been for the past seventy-five years in a private collection in Montreal is reproduced here in company with a relief in the Bargello by Francesco Ferrucci, a pupil of Verrocchio. The Montreal relief closely resembles in composition the one in Florence, although it is superior in simplicity and dignity. It is in an excellent state of preservation and has not been restored, although it has at some time in the past been broken in three pieces and repaired by mounting on a slab of slate. The relief is of marble and the dimensions are nineteen by thirty-five inches.

Verrocchio developed three closely related types of reliefs of this subject. In one of these the Child stands with His right hand raised in blessing, as in the marble from Verrocchio's own hand in the Bargello. In another He has His left hand resting on an apple which is supported on His mother's hand. He is nude, in distinction to the third type, to which both of the two reproduced belong, in which He is draped. An instance in which He is nude is illustrated by the relief of the school of Verrocchio from the collection of Mr. G. B. Dibblee of London which is reproduced on Plate XVIII of the Catalogue of a Loan Exhibition of Italian Sculpture at the Burlington Fine Arts Club in 1912. (The fact that this particular sculpture has been advanced as the work of the youthful Leonardo, when he was a pupil of Verrocchio, has no bearing here as the composition is still one which derives from his master.) Coming to the third style and the Montreal relief, two parallels are found. One is the Bargello relief by Francesco Ferrucci, which is reproduced, and the other is a marble from the collection of

Sir Hubert Parry which is No. 21 of the catalogue of the exhibition at the Burlington Fine Arts Club. I have not been able to find a photograph of this but the description relates it closely to the relief in the Bargello.

The resemblance between the Montreal relief and the work of Francesco is so marked as hardly to need indication. Not only is the composition in its main outlines similar but there is duplication of such details as the design of the drapery, which is arranged in identical folds, even to the way the veil over the Virgin's head

curls up over her left shoulder. The cross around the child's neck is alike in both and the way the drapery is crossed around His waist, also the facial types of both and the flatness of the modeling. Points of dissimilarity are in the cloud background, the roses in the halo of the Virgin and the pattern around the neck of her dress. These are details which suggest that the Bargello relief is later for they are points which would be added rather than omitted by a copyist who was otherwise so literal. The fact that the artist has made these elaborations in copying a design from Verrocchio's work-shop prevents us from ascribing it definitely to Francesco, although it relates more closely to



RELIEF BY FRANCESCO FERRUCCI IN THE BARGELLO

him than to any other sculptor of the period.

Francesco Ferrucci, son of Simone Ferrucci, was born in 1440 and died in 1493. He is thought to have made the reliefs, after designs by Verrocchio, for the tomb of some noble Florentine lady now in the Bargello and formerly in the Minerva in Rome. There is an element of exaggeration in these which is unlike Verrocchio. His tomb of Barbara Manfredi at Forlì owes something to Desiderio's tomb of Marsuppini and here again are indications of his love of the ornate.



*Courtesy of the Milch Galleries*

THIS MADONNA RELIEF FROM A PRIVATE COLLECTION IN MONTREAL CLOSELY RESEMBLES A RELIEF IN THE BARGELLO BY FRANCESCO FERRUCCI WHICH IS OF THE TYPE ORIGINATED BY VEROCCHIO

## NOTES ON CURRENT ART

**V**ENUS MOURNING OVER ADONIS, by Francesco Albani (1578-1660), which is reproduced here, is one of a set of six decorations from the Palazzo Gradi in Bologna which have been on loan at the Brooklyn Museum. These canvases, measuring one hundred by one hundred and fifty centimeters, form a series whose incidents were said to have been inspired by Shakespeare's *Venus and Adonis*, which was published in 1593, when Albani was fifteen years old. The other subjects show the birth of Adonis, Venus regarding the sleeping Adonis, Venus and Adonis hunting, Adonis attacked by a wild boar, and the transformation of the body of Adonis into a flower. The pictures are interesting in being absolutely untouched by the restorer. Albani was a pupil of the school of the Carracci at Bologna and was a fellow student and friend of Guido Reni.

**T**HE wood engraving of *The Ten Virgins*, by Millais, which is reproduced here, was included in Mr. W. A. Sargent's gift to the print department of the Museum of Fine Arts of Boston last year. Mr. Sargent presented the department with a large quarto volume containing twenty India proof wood-engravings after Millais's drawings of the Parables of Our Lord as well as certain letters from the artist to his engravers, the Dalziels. Before the Parables were published in book form by the Dalziels fifty sets of proofs were taken on India paper and these were issued privately in 1902. The present volume, which once belonged to Mr. J. P. Heseltine, belongs to this special series.

**H**ENRI MATISSE was awarded the first prize of \$1,500 for his picture, *Still Life*, at the Twenty-Sixth International Exhibition of Paintings which opened at Carnegie Institute, Pittsburgh, on October 13, and will remain there until December 4. The second

prize of \$1,000 went to Anto Carte of Belgium for his painting, *Motherhood*, while an American artist, Andrew Dasburg, of Santa Fé, New Mexico, won the third prize of \$300 with *Poppies*. Antonio Donghi of Rome received first honorable mention, which carries with it a prize of \$300, while another American, Bernard Karfiol, of New York City, received second honorable mention. A special prize of \$500 offered by the Garden Club of Allegheny County was awarded to Max Pechstein of Germany for his picture, *Calla Lilies*. After the Inter-

national closes in Pittsburgh, it will be shown at the Brooklyn Museum from January 9 to February 19.

**L**ORENZO LOTTO'S *Portrait of a Lady as Lucretia*, which is reproduced here, brought the record price of the Holford sale at Christie's in July. It was purchased for the National Gallery for approximately \$110,000 (22,000 guineas) with funds supplied by the Gallery itself, the National Art Collections fund, and the family of Mr. Robert Benson, the son-in-law of Sir George Holford.

**T**HE Mühsam collection of glass, renowned among connoisseurs as the most important private collection in existence, has been purchased jointly by the Metropolitan Museum of Art and the Chicago Institute of Art for \$140,000. The division of the collection between

the two institutions has been arranged by Dr. Otto Von Falke and Dr. Robert Schmidt, widely known German experts, in such a way that each institution will receive the same money value and pieces of equal historical and artistic merit.

Two articles describing the Mühsam collection appeared in the issues of *International Studio* for December 1926, and January 1927. The collection consists of 750 pieces and includes specimens of the finest work in glass from the Middle Ages to the early part of the nineteenth century. Engraved and cut glasses from Holland,



Courtesy of the Carnegie Institute  
"POPPIES," BY ANDREW DASBURG, PRIZE WINNER AT INTERNATIONAL EXHIBITION



*Courtesy of the Brooklyn Museum*

THIS "VENUS MOURNING OVER ADONIS," BY FRANCESCO ALBANI (1578-1660) IS ONE OF A SET OF SIX DECORATIONS BY THIS ARTIST FROM THE PALAZZO GRADI IN BOLOGNA WHICH HAVE BEEN ON LOAN AT THE BROOKLYN MUSEUM

Germany, and Bohemia formed the earlier part of the collection and were catalogued in 1914 by Dr. Schmidt, while the second group is made up of much earlier

examples of Gothic "waldglas" and enameled Renaissance tankards and jugs.

The oldest known piece of German engraved glass is

one of the treasures of the collection. It is a magnificent beaker, dated 1592, which was the gift of Prince William of Schwarzburg to his betrothed, Princess Clara of Brunswick. There are also some excellent examples of ruby glass from Potsdam, a goblet from Hesse which is a veritable triumph of glass cutting, some fine Silesian sweetmeat dishes and specimens of the enameled glasses decorated with silhouettes which were produced by Sigismund Mohn and others in the early part of the nineteenth century.

A MUSEUM for the display of material reminiscent of the pony express days is to be erected in Fresno, California, by W. Parker Lyon, a former mayor of that city. The building will be a replica of a Wells-Fargo express station and general store of former times. Although the museum is to be a private one, it will be open to the public.

AN important event in the field of Oriental art is the acquisition by the Pennsylvania Museum of the Sirén collection, which includes some of the finest examples of early sculpture in marble ever brought out of China. This collection, which was built up by Dr. Osvald Sirén, the Swedish connoisseur, consists of thirty-three pieces of figure carving in stone and wood. It was on exhibition for some months at the Cernuschi Museum in Paris, and there attracted collectors and students from all over Europe. Among those who aided the Pennsylvania Museum in purchasing the collection were Mrs. Frank. T. Griswold, Mr. and Mrs. Stanley G. Flagg, and Benjamin Hoffman.

The examples of sculpture are practically all of the fourth and fifth cen-



Courtesy of the Museum of Fine Arts, Boston

A WOOD ENGRAVING OF "THE TEN VIRGINS," BY MILLAIS

carved with a demon's grinning face, fragments of stone sculpture of great historical significance, and a few excellent pieces in wood. Some of the best examples will be on view in Memorial Hall until the collection can be permanently installed in the new museum.

REMBRANDT'S *Portrait of His Mother* has been purchased for \$100,000 from the Rosenbach Galleries of Philadelphia by Eldridge R. Johnson and will be hung in his home at Moorestown, New Jersey. The portrait represents a gray haired woman whose strong placid face is framed in a Flemish lace cap. Modern

experts have agreed that it was painted about 1448, when Rembrandt was forty-two years old, and if they are right, it is doubtful whether the subject was really his mother, since she was not alive at that time.

The portrait originally hung in the collection of Count Kanitz of Vienna. Arthur Smith, student of Rembrandt, bought it from him and took it to London in 1830. Lord Vernon was its next owner until the Rosenbach galleries purchased it.



LORENZO LOTTO'S "PORTRAIT OF A LADY AS LUCRETIA"

# DEFENDING THE CUP

IN

1886



## A Glazed Chintz tells fascinating story

SEPTEMBER 7TH, 1886.

The "Mayflower" was defending the "America's" cup against the British yacht, "Galatea."

Not since the swift sailing "America"—first racing yacht to cross the Atlantic in either direction—brought the cup back from England in 1851, had yachting enthusiasm been more keen.

How the "Mayflower" won the series, slipping across the finish line within only eleven minutes of the specified time, is yachting history now.

This fascinating incident was celebrated at the time by the production of a printed percale.

An original piece of the percale is owned by Schumacher and it has been faithfully reproduced in this glazed chintz.

In small medallions each boat is shown. In a larger oval, outlined by heavy rope and surrounded by the pennants of the two boats, a view of the race may be seen. Above it, the cup itself—the "America's" cup which we have successfully defended against all challengers for three-quarters of a century! Corals, shells and intertwining seaweed complete the design.

Because of the unusual quality of its glazing, this chintz is particularly adaptable for draperies, as well as for slip

covers and pillows. And it comes in a wide variety of color combinations.

The Yacht Race Chintz is only one of the many new and charming designs presented by Schumacher in hand-blocked and printed linens, chintzes and toiles de Jouy, damasks, brocades, brocatelles, velvets, tapestries, satins and taffetas.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.

*"Your Home and the Interior Decorator"*

How you can, without additional expense, have the professional services of an interior decorator, is explained in our free booklet, "Your Home and the Interior Decorator."

Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. G-11, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco and Paris.



This reproduction of a percale printed to celebrate "The Mayflower's" victory over the "Galatea," comes in green, blue, buff, brown and mouse.

## F-SCHUMACHER & CO.

# J. R. Herter & Co.

Rare French Antiques



The incident depicted in this sixteenth century Flemish Tapestry is that of "The Disciples Plucking Ears of Corn on the Sabbath Day." The Coloring is very rich, with a deep old crimson predominating.

## Furniture

of the XVIth, XVIIth and XVIIIth Centuries.

Included in the large collection acquired by Mr. and Mrs. Herter during the past summer, are many interesting pieces of rare pewter and fabrics.

## Tapestries

Examples of the best periods; and fine reproductions from our own looms in France.

## Ship Models

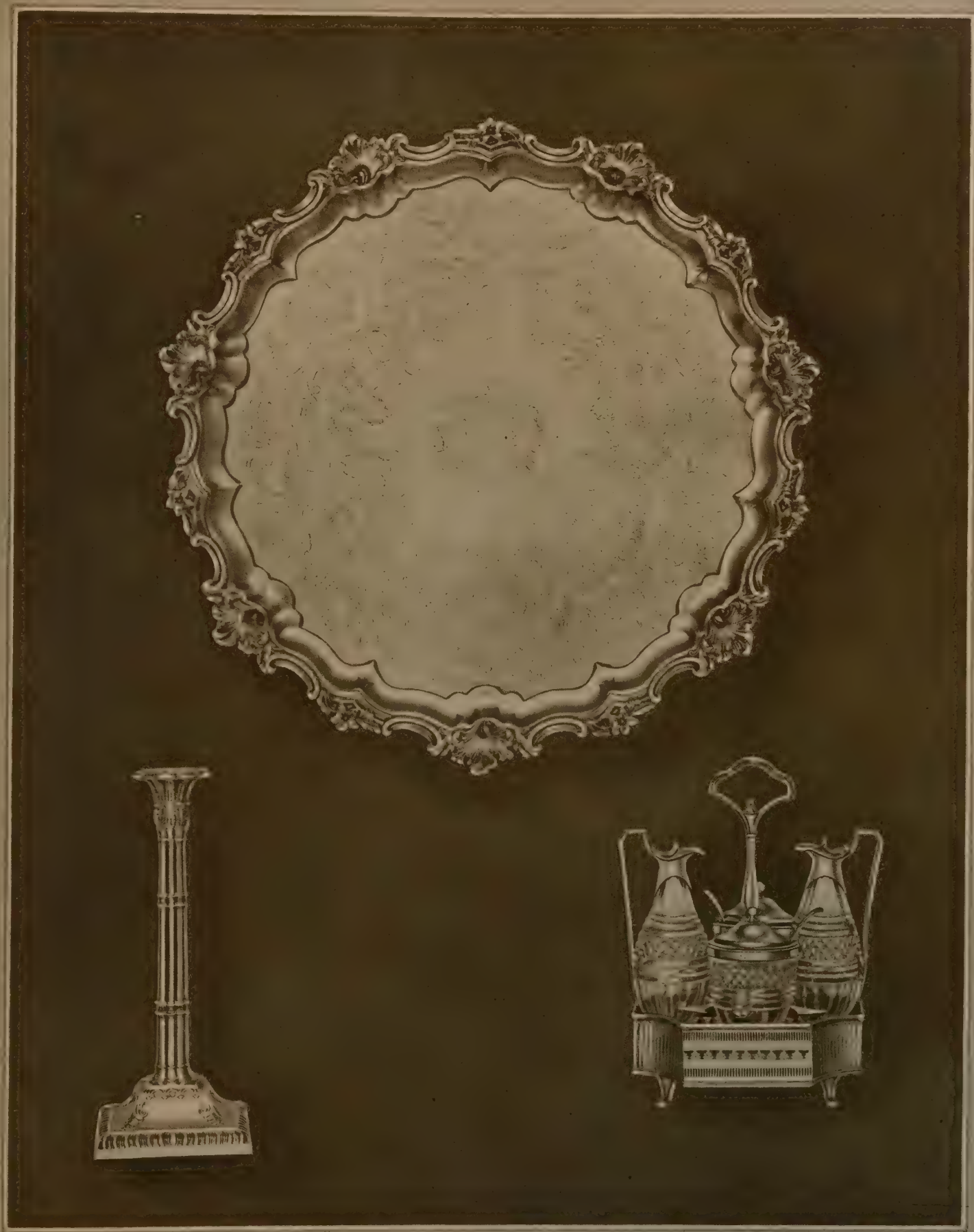
Created during the XVIIth and XVIIIth Centuries.  
A Rarely Interesting Collection.

Collectors and others will be interested in viewing a Church Door of the Sixteenth Century. The wood is a very light Chestnut and the carvings are truly remarkable.

Paris

117 East 57th Street

New York



Old Sheffield Candlesticks, 12 1/4 inches high. One of a pair by John Hoyland & Co., circa 1768. Old Sheffield Waiter, 22 inches diameter, made by and bears the stamp of M. Bolton & Co., circa 1800.

Antique Caster, 12 1/4 inches high. Frame of Sheffield Plate, circa 1803. Bottle Tops of Sterling Silver by Paul Storr, 1784. Bottles of old Waterford Glass.

*Antique Sheffield Plate—over one hundred years old. J. E. Caldwell & Co. constantly acquire by personal selection in England, notable additions to their fine collection, which are offered with full responsibility for authenticity and the assurance that worn-out and restored specimens are not included. As a wedding gift, Old Sheffield Plate is an especially happy selection, precluding all possibility of duplication.*

**J. E. CALDWELL & CO.**  
Philadelphia

A NEW BOOK

"Facts Concerning Antique English Silver and Old Sheffield Plate" will be forwarded upon request.

# DANIEL H. FARR CO., INC.

15 EAST 57TH STREET

NEW YORK, N. Y.

PHILADELPHIA, 2141 LOCUST STREET



*Self Portrait by Sir William Beechey, R. A.  
(1753-1837). Canvas size 30 inches by 25 inches.*

*Pair of silver candelabra. Circa 1788.*

*Sheraton inlaid mahogany bow front sideboard. 6 feet 2 inches long.*

LONG IDENTIFIED WITH AUTHENTIC WORKS OF ART

# DAMOTTE

NEW-YORK

✠ 25 EAST ✠  
78<sup>TH</sup> STREET

✠ PARIS ✠

27 RUE DE  
BERRI (VIII<sup>E</sup>)



XVI Century Brussels Tapestry Settee. Small figures representing mythological incidents. Frame of the period.



Gobelin Tapestry XVII century of the Imperial Russian Manufactory. From the Collection of Archduke Leopold Salvatore. Size 9' 8" by 6' 8" wide.



XVIII Century Chippendale needlework armchair.

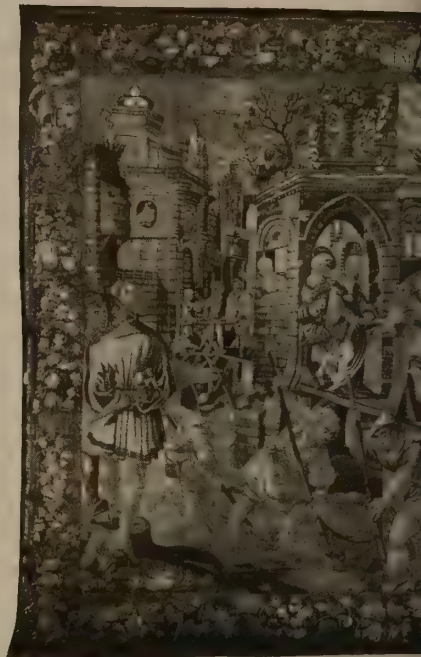


"The Inn"

One of a set of four renowned Teniers XVII century tapestries woven and signed by Van Den Hecke, marked BB of the Royal manufactory, Brussels Brabant. Size 11' high by 10' 3" wide.



XVI Century French needlework armchair.



One of the World reputed "Months of Lucas" tapestries. The cartouche indicating the month.

Seidlitz

749 FIFTH A

PLA

at

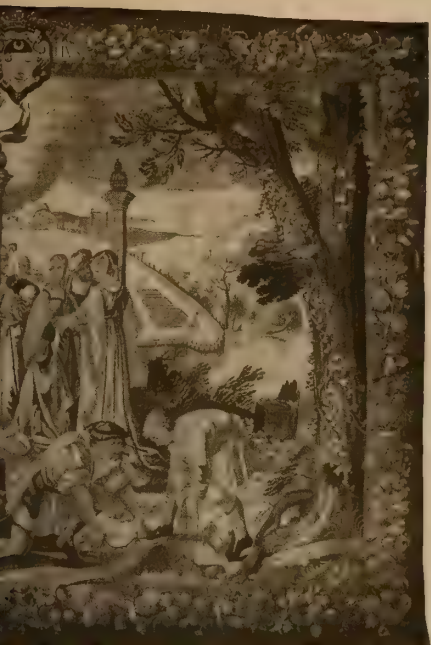
ANTIQU

INTERIORS

A Few of Our Rece



XVII Century Teniers tapestry depicting



the Ateliers De Bruges. "Martius" inscribed in  
h. Size 11' 7" high by 17' 2" wide.

an Baarn Inc.

NEW YORK

95

reet

APESTRIES

WORKS of ART

European Acquisitions



gheer's Flemish Feast." Size 8' high by 16' wide.



XVIII Century French Needlework Settee. Executed in most beautiful colorings.  
Frame of the period.



XVI Century red velvet and applique  
Spanish armchair.



"Fishermen around the Cauldron." Size 8' 6" high by 7'  
wide. One of a set of four XVIII century Royal Aubusson  
Tapestries.



XVII Century French arm-  
chair covered in needlework  
point de St. Cyr.



"Fete Champetre"  
One of a set of four renowned Teniers XVII century tapes-  
tries woven and signed by Van Den Hecke, marked B B of  
the Royal manufacture, Brussels Brabant. Size 11' high  
by 10' 3" wide.



Should you desire to possess a rug to which your posterity will some day point with the same pride with which antique Orientals are viewed today, consider the Whittall, a ghiordes-knotted rug. ~

This master-product of American handicraft so far

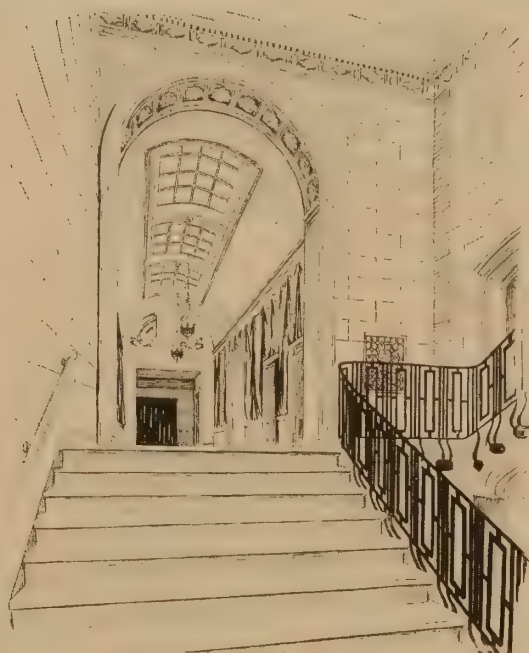


transcends the hand-tied rugs of commerce as to be comparable in design coloring and texture with none but the enduring carpets of the ancient East.

Your Whittall knotted rug of today may well become the heirloom of future generations. ~ On display at the shop of

WHITTALL 5 EAST 57<sup>TH</sup> ST NEW YORK

The Whittall ghiordes-knotted rug is unmatched in modern rug craftsmanship



# AMERICAN ART GALLERIES

Madison Avenue • 56<sup>th</sup> to 57<sup>th</sup> Street

NEW YORK CITY

---

## REGARDING A COLLECTOR'S CHANGE OF HEART

The true collector oftentimes becomes imbued with a literal passion for collecting, and sometimes he is known to part with an entire collection of a certain type of art objects, which has cost him years of study, travel and indefatigable effort, not to mention the inevitable fortune in dollars, in order to begin all over again, assembling art objects in an entirely different realm. ¶ Last January, under our management, a well-known French connoisseur disposed of his ancient, mediaeval and renaissance art treasures, to the collecting of which he had devoted some thirty or forty years. Why? Not because the rare beauty of the objects had diminished, on the contrary it was if anything enhanced, but this veteran collector had determined upon acquiring a collection of the finest in modern art. We therefore assisted him in realizing \$290,000 for his old love, and at the same time afforded an exceptional opportunity to collectors of ancient, mediaeval and renaissance art!

## AMERICAN ART ASSOCIATION • INC

Information Concerning Conditions and  
Terms for the Management of Unrestricted  
Public Sales Will Be Sent On Request

# QUEEN ANNE BUREAU CABINET

*T*his charming Queen Anne Bureau Cabinet is a genuine antique. It is an unusually fine example in Walnut, of exceptionally small proportions



## ELSIE DE WOLFE

677 FIFTH AVENUE • NEW YORK

[ ONE OF A PAIR OF CARVED  
MAHOGANY SIDE CHAIRS.  
EIGHTEENTH CENTURY ]



## Barton, Price & Willson

INCORPORATED

INTERIOR DECORATORS

46 East 57th Street, New York



Antiques

Old Fabrics

Reproductions

Architectural Woodwork



HALL MARKS 1734

*Very rare and important Georgian silver inkstand. Made in London 1734 by Paul Lamerie. From the collection of T. G. Holbury Glynn, Templeton Place, South Kensington.*

George II candlesticks

*Two of a set of four made in London 1756 by Robert Caldercott. Collection of Baron Grenville.*



GRACIOUS Georgian Manors once housed the most inspired creations of early English silversmiths. Today their heritage lends a princely touch to luxurious American interiors. The James Robinson assemblage of Old English Silver presents superb pieces for the modern home and for collections—at most reasonable values.



# James Robinson

OLD ENGLISH SILVER & REPRODUCTIONS

731 Fifth Avenue

NEW YORK

*England*  
19 KENSINGTON HIGH STREET  
LONDON, W. 8

*Member of the Antique and Decorative Arts League*

# CHARLES of LONDON



INTERIORS

OLD ENGLISH  
FURNITURE

TAPESTRIES



TWO WEST FIFTY-SIXTH STREET, NEW YORK

LONDON: 56 NEW BOND STREET, W. 1

*Member Antique and Decorative Arts League*



Albrecht Dürer

## C. G. BOERNER

of Leipzig, Universitätsstrafse 26

WILL SELL BY AUCTION

on November 10th to 12th, 1927

## CHOICE OLD ENGRAVINGS

Etchings and Woodcuts

from the Collections of the late



Rembrandt

REICHSGRAF WENZEL VON NOSTIZ-RIENECK (1649-1712)

AND

SIR ALFRED MORRISON, London

DUPLICATES OF THE STOCKHOLM AND MUNICH PRINT ROOMS

Dürer - Rembrandt - Early Mezzotints - Portraits

The richly illustrated Catalogue 155

Price 5 Mark

Telegrams: Boernerkunst, Leipzig



ANTIQUES  
WORKS OF  
ART

# H. Douglas Curry & Co.

Old English Furniture  
and  
Old English Silver



FINE CHIPPENDALE MAHOGANY COMMODORE WITH ORIGINAL ORMOLU MOUNTS

33 EAST 57<sup>TH</sup> STREET  
NEW YORK

# M · KNOEDLER & CO.

*Established 1846*

PAINTINGS  
OLD and MODERN  
ENGRAVINGS  
ETCHINGS

14 East 57<sup>th</sup> Street  
NEW YORK

PARIS  
17 Place Vendome

LONDON  
15 Old Bond Street

## GALLERY HEINEMANN

MUNICH

LENBACHPLATZ 5 & 6.

---

HIGH CLASS PAINTINGS  
ANCIENT AND MODERN

---

## GALLERY HANSEN L<sup>TD</sup>

LUCERNE

SCHWEIZERHOFQUAI 5.

# Nahon



*In Our Showrooms*



**RAYMORE**

Queen Anne in style, this cabinet, reproduced from an imported model, is an appropriate piece for a living room or hall.

FURNITURE by Nahon is reminiscent of the authentic works of the great period designers, whose masterpieces are either faithfully reproduced, or are the inspiration for adaptations to meet modern requirements. The public is cordially invited to our showrooms, where three floors are devoted to a permanent exhibit of our exclusive productions.

*Write for a copy of our illustrated booklet showing many attractive designs in period furniture.*

## The Nahon Company

*Manufacturers to the Decorative Trade*

52ND STREET AND EAST RIVER ~ NEW YORK CITY

# HENRY F. BULTITUDE

Old English Furniture—Interior Architecture  
Decoration

Mr. Bultitude gives to a decorative problem his technical experience, at the same time maintaining the individuality of a client's ideas.



Pair of Jacobean Elbow Chairs, of walnut, covered in old red damask, with applique backs. William and Mary Stool with old red damask cover.

115 EAST 57<sup>TH</sup> STREET, NEW YORK

## JOHN FENNING

ANTIQUE AND MODERN PAINTINGS

*Old Chinese Porcelains and Pottery  
Han Yuan and Sung Periods*



Old Irish Silver Tea Urn. Geo. III  
Period. Made in Dublin 1777.  
Maker, Francis Williamson  
Height 22¼ inches

OLD ENGLISH  
SILVER

SHEFFIELD PLATED  
WARE

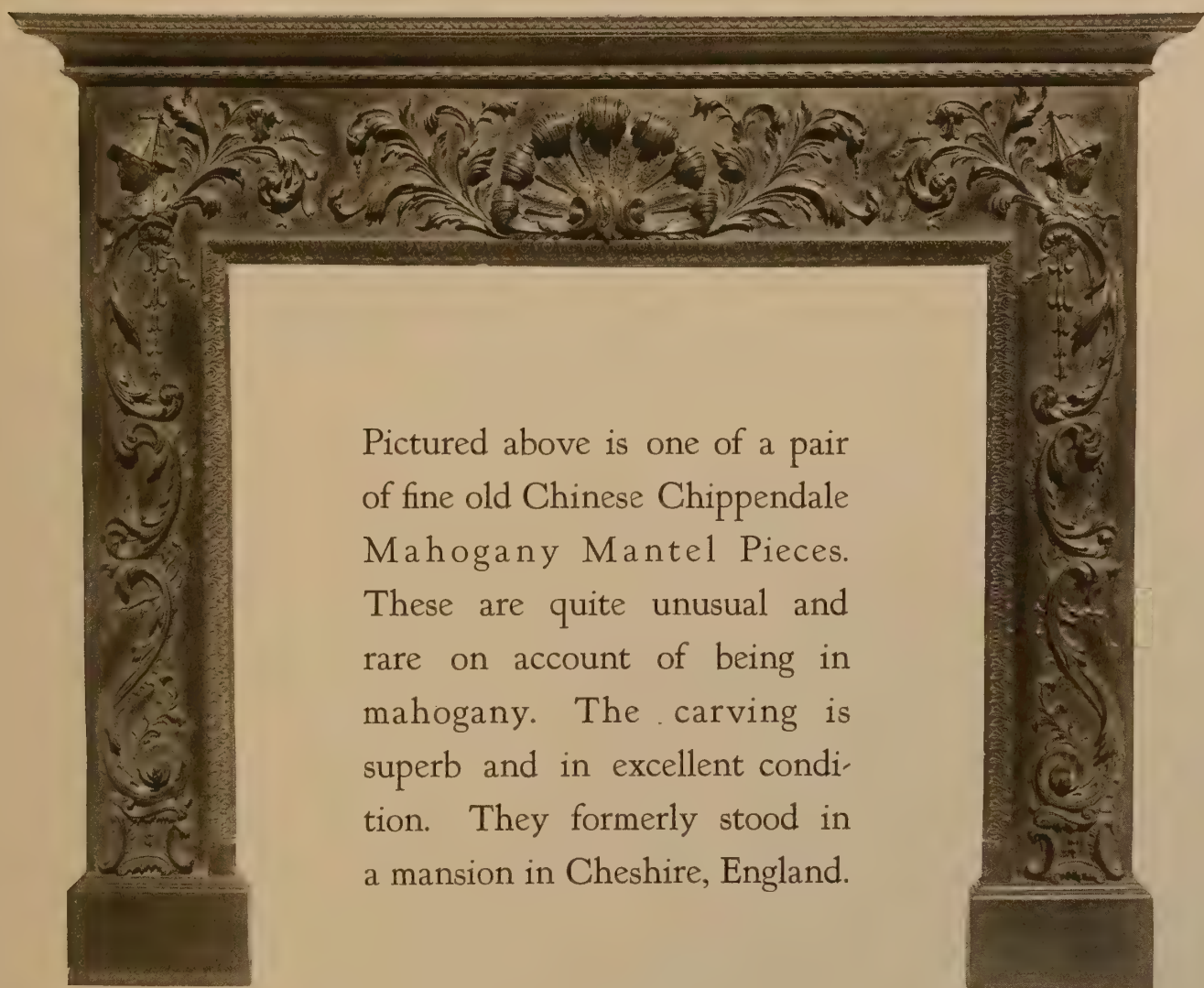
ANTIQUE  
FURNITURE

STATUARY AND  
BRONZES

11 EAST 47<sup>TH</sup> STREET

NEW YORK

TELEPHONE MURRAY HILL 1939



Pictured above is one of a pair of fine old Chinese Chippendale Mahogany Mantel Pieces. These are quite unusual and rare on account of being in mahogany. The carving is superb and in excellent condition. They formerly stood in a mansion in Cheshire, England.

## LOUIS JOSEPH

379, 381, 383 BOYLSTON STREET  
and

14, 16 NEWBURY STREET  
BOSTON, MASS.

*Antiques with a  
written guarantee*

*Antiques priced  
most reasonably*



Great green breakers hurl themselves against the solid brown rocks of the Maine coast. Distant cliffs are dimly seen through a grey mist of fog and foam.

A remarkable rendering of the Sea by PAUL DOUGHERTY, combining rare quality and great decorative value.

*Canvas measurement: 36 x 48 inches*



MACBETH GALLERY

*Founded 1892 by William Macbeth,*  
15 EAST 57<sup>TH</sup> STREET • NEW YORK



SCOTT & FOWLES

680 FIFTH AVENUE

(Fifth Floor)

Between 53rd and 54th Streets

NEW YORK CITY

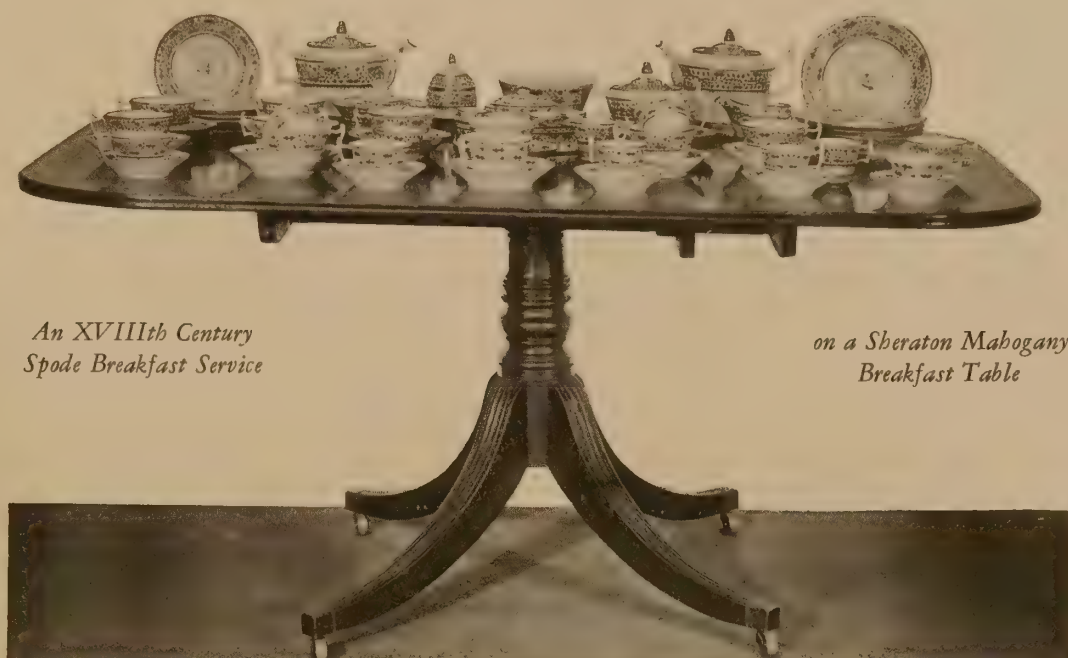


HIGH-CLASS

Paintings

Drawings

Bronzes



*An XVIIIth Century  
Spode Breakfast Service*

*on a Sheraton Mahogany  
Breakfast Table*

*O*ur Entire Collection  
Now Displayed  
on the Six Floors of Our  
*New Building*

815 MADISON AVENUE

GINSBURG  
& LEVY, INC.

815 MADISON AVENUE

*above 68th Street*

New York



AMERICAN *and* ENGLISH  
ANTIQUES  
ART OBJECTS

*of the Seventeenth and Eighteenth Centuries*

PHONE RHINELANDER 1352



Rare French Silver Gilt Set, ivory handles, circa 1820

*A rich choice of Antique and Modern Jewels  
English, French and American Silver  
Objets d'Art & Moderate Prices*

# WYLER

713 MADISON AVE.  
at 63rd St., New York

WYLER SILVER OF TO-  
DAY WILL BE THE  
PRIZED ANTIQUE OF  
TOMORROW

ESTATES APPRAISED  
AND PURCHASED.  
JEWELS REMOUNTED.  
REPAIRING. REPLATING.

FORMERLY 661-665 FIFTH AVE.

# THOS. AGNEW & SONS

INC.

ON VIEW

## Pictures and Drawings

English and French Engravings  
of the 18th Century

125 EAST 57th STREET, NEW YORK

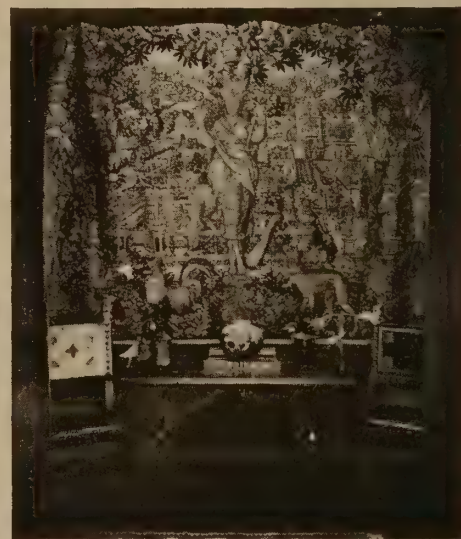
# DURAND-RUEL

INC.

# PAINTINGS

New York . . . . .  
12 East 57th Street

Paris . . . . .  
37 Avenue De Friedland



*Art Illumination*  
Based on a Half Century Experience

**N**O TWO art treasures can ever be illuminated alike.  
Even duplicates, when in different settings need different treatment.

It is the recognition of such things based on experience extending over 50 years, illuminating the foremost private and public collections of the country that makes our work so universally successful.

For suggestions on lighting a single painting or a whole gallery our engineers are at your disposal. A copy of our new catalog may interest you. Send for one.

## THE FRINK CO. Inc.

245 Tenth Avenue

NEW YORK CITY

*Representatives in Principal Cities*

FROM  
THE  
HOOPER  
COLLECTION

*Sheraton Mahogany  
Inlaid Secrétaire-  
bookcase on cupboards.*



BY APPOINTMENT

CHEVERELLS, BEDFORD HILLS, NEW YORK and 20 EAST 75th STREET, NEW YORK CITY

## FRENCH ANTIQUES



Set of Louis XV Bed Hangings embroidered  
on white Linen in colored worsted

## OLD FRANCE

INCORPORATED

JANE H. SWORDS  
553 MADISON AVENUE  
NEW YORK CITY



Tea Pot  
EDINBURGH  
Date 1773  
Maker  
John Walsh

Coffee Pot  
LONDON  
Date 1712  
Maker  
John Boddington

Tea Pot and Tray  
LONDON  
Date 1793  
Maker  
Robert Hennell

EST. 1866

## HOWARD & CO.

*Antique Silver  
and Reproductions*

18 EAST 56th STREET  
NEW YORK

## THOMAS J. KERR

FORMERLY WITH

DUVEEN BROTHERS



Flemish Tapestry after cartoon by David Teniers, The Younger  
Height 10 ft. 6 ins. x 16 ft.

Antique Works of Art  
Tapestries, Embroideries, Furniture

Important Paintings *by* the Old Masters  
and the Barbizon School

510 MADISON AVENUE :: NEW YORK  
(FOURTH FLOOR)

## EHRICH GALLERIES

*Paintings by Old Masters*



J. A. D. INGRES, 1780-1867

36 EAST 57th ST. - New York

Members of the Antique and Decorative Arts League, Inc.

*Received  
12/16*

# COSTIKYAN & CO.

12 EAST 40TH STREET  
NEW YORK

ANTIQUÉ & MODERN  
RUGS

FROM THE ORIENT

LARGEST ASSORTMENT IN THE WORLD

BRANCH STORE  
624 FIFTH AVENUE

ITALIAN PRIMITIVES AT YALE UNIVERSITY: Comments and Revisions. By Richard Offner, Professor in the History of Fine Arts at New York University. (Publications of the Associates in Fine Arts at Yale.) *Yale University Press, New Haven. Price, \$12.00.*

APPROXIMATELY ten years after the publication of Dr. Osvald Sirén's descriptive catalogue of the pictures in the much discussed Jarves collection at Yale University is published Dr. Offner's handsome supplement. Its purpose is to bring the knowledge concerning the Jarves collection "up to date." As a corrective to the earlier definitive catalogue of a decade ago, the present volume is lacking completeness. Indeed some of the interesting problems of attribution aroused by the Swedish authority's work have been left in abeyance. Yet, as Dr. Offner is careful to explain in his foreword "completeness has had to be waived in favor of maturity in the individual findings. These have therefore been limited to the problems that have reached a state of solution in the mind of the writer."

In view of the neglect this extraordinary collection has suffered during the half-century or more it has been housed at Yale, it is unfortunate that neither Dr. Sirén nor Dr. Offner—nor anyone else for that matter—has deemed it worth while to enlighten the art-loving public concerning its origin, its vicissitudes and its uninvited acquisition by the Yale Corporation. James Jackson Jarves is worthy of a high place of honor in the annals of American collecting, and the complete narrative of the formation of his collection, as Dr. Sirén pointed out, might easily develop into the fundamental chapter of a history of art collecting in America.

To awaken American appreciation for this collection, which has slowly but inevitably arrested the attention of experts, nothing could be more effective than to publish the picturesque biography of this Bostonian, who, in delicate health and threatened with blindness at the age of fourteen, was sent to the Hawaiian Islands, where he remained from 1834 to 1848; who at the age of twenty-three, published in London one of the earliest histories of "the Hawaiian or Sandwich Islands"; who about the same time became the editor of a weekly paper in Honolulu; who saw the unholy alliance between hardshelled Puritan missionaries and aggressive commercialism dooming "the Hawaiian race to worse than Egyptian bondage," and got himself involved in a suit for libel because of his passionate protest. From Hawaii we may follow James Jackson Jarves to Europe, where his passion for collecting and resolute courage in independent æsthetic adventure becomes concentrated on the Italian primitives, which were at that period scorned by the orthodox authorities. We may follow his progress in the difficult art of collecting, seeking to develop in himself that mysterious sixth sense or intuition, stepping gingerly and withal skilfully between the traps of deception that were set for him both by others and by himself, not seeking for recognized, acclaimed masterpieces, but for the stamps of authenticity.

The tragic story of his return to America with his treasures, and of his efforts to arouse interest in them and to find for them a permanent home is poignant drama, nowhere, perhaps, more so than in that moment when we find James Jarves confessing: "Those only who have devoted themselves to the acquisition of objects which, like art, are the product of the human soul, can appreciate the full force of the affection for them which gradually entwines itself around the heart of the collector. Each one suggests a separate history: some special sacrifice, toil, disappointment or success; a patient waiting or hope deferred and conflicting emotions. Each picture has its own speech of encouragement and reward, its individual fulness of æsthetic joy and spiritual sustenance. The old painter becomes my friend and neighbor, with whom I hold vital communion, and for whom I provide hospitable entertainment. It is no light matter to sever these delicate ties, or even to part one painting from another, after they have grown into a unity of feeling and purpose."

If we have wandered far from a consideration of Dr. Offner's scholarly, competent and prudent essay, it has been for the purpose of suggesting that legitimate appreciation of the Jarves collection may be awakened by an understanding of the aims of its founder scarcely less than by a coldly quantitative evaluation of its treasures. Modern criticism of the Berensonian school, of which Richard Offner is so distinguished a practitioner, aims to take us into "the unpicturesque fields of facts and calculation" to substitute scientific methods for guesses inspired and uninspired. The game—or the science—of competitive attribution may be of vast importance and amusement to those experts engaged in it; but unless practiced with delicacy and a full recognition of its own limitations, its coldly statistical method may chill the enthusiasm of the creative collector. Far preferable is the valiant, if at times Quixotic, adventure of a pioneer like James Jackson Jarves who has, for all his mistakes, left us an enduring monument to his own self-reliant intuitive spirits. It is well that competent experts like Dr. Sirén and

(Continued on page 112)



"PORTRAIT OF MRS. ELIZABETH HOADLY"

by

WILLIAM HOGARTH

(1697-1764)

MRS. ELIZABETH HOADLY was the wife of Dr. Benjamin Hoadly (1706-1757), one of the most distinguished medical men of his time and physician to King George II. His portrait, a companion picture also by Hogarth, is now in the National Gallery of Ireland. Both pictures were exhibited at the British Institute, London, in 1814.

Recorded in "William Hogarth" by Austin Dobson.

*The Gallery of*

P. JACKSON HIGGS

ELEVEN EAST FIFTY-FOURTH STREET

*New York*

*Paintings and Objects of Art*

# JOHN LEVY *Galleries*



"The Reader" by J. J. Henner

## *PAINTINGS*

PRIMITIVES  
XVIII CENTURY PORTRAITS  
BARBIZON, MODERN FRENCH  
AND AMERICAN

559 FIFTH AVENUE *At Forty-sixth Street* NEW YORK  
PARIS



An  
Original  
Georgian Pine Room  
Imported and Furnished by Hutaff

*John H. Hutaff, inc.*

*Decorations  
Furniture*

*Hangings  
Antiques*

101 Park Ave. at 40th St. New York City 220 East 51st St.



## GRAYSTAN GLASS

English Crystal of indescribable beauty. Entirely hand made by artist-craftsmen on principles adapted from ancient Irish formulae. In a variety of lovely shapes of exquisite grace and color tones. A quality of glass entirely new to this country.

THE CANDLE-LUXE SHOP

588-S Madison Avenue  
New York City

## Isabella Barclay



Fauteuil de bureau Louis XV

Old Furniture Wall Decorations

16 East 53rd Street New York



# M U N I C H

LENBACHPLATZ . 3  
GALLERIES

Antique Tapestries

Early Oriental Rugs

Ecclesiastical Embroideries

Old Furniture

## L. BERNHEIMER

## A SHELF OF NEW ART BOOKS

(Continued from page 110)

Dr. Offner should rectify his errors in judgment. But incidentally our whole appreciation of this collection fails if we fail to recognize it as the organic expression of a glorious spiritual adventure. ROBERT ALLERTON PARKER.

DIE KUNST DER GOTIK. By DR. HANS KARLINGER. *E. Weyhe, New York. Price, \$14.00.*

THE title of this volume set for its author no easy task, but he has not shirked in any instance in a faithful chronological presentation of the architectural, decorative, sculptural and pictured art of all Europe from the beginning of Gothic influence extending to the south, to the slow surrender to the Renaissance. However, as will be readily seen, so extensive a subject deserves rather an encyclopedia than a single work, and the condensed style to which the author must perforce resort makes the reader feel the more keenly that a division of the handling of this subject by the publishers of the *Propylaen Kunstgeschichte* would have been advisable. Nevertheless, the entire work has been executed with a thoroughness that is most admirable, and the brief, though ripe of fact, text is assisted to the point of completeness by the almost five hundred admirable full-page illustrations.

Dr. Karlinger's book, rather than any other in the series of which it is a part, serves a better purpose as a reference work than as the first introduction for the layman. Besides the text, where, despite the racy tempo, the author has found much time for metaphor and allegory, there is a splendid chronological appendix, where the first steps in almost any investigation of Gothic art objects could be taken by student or authority. It is pleasant to find, in the present fad of chronicling the Italian Renaissance, that a great man believes sufficiently that he can gather converts by writing on a subject so "out of fashion." The volume gives most space to architecture, both religious and secular, but in the following chapters on architectural embellishments, sculpture, and handicraft, the value of the excellent foundation built thereby is appreciated by the reader. The chapter on painting, comparatively short, is valuable because of its frequent references to the reproductions illustrated.

Dr. Karlinger's book is earnestly recommended to those for whom it will be an initiation, as a fine illustrated catalogue of the masterworks of the period, and to those for whom Gothic art is an explored field as a dependable and exact work of reference. ALFRED N. FRANKFURTER.

EUROPEAN GLASS. By WILFRED BUCKLEY. *Houghton Mifflin Co., Boston and New York. Price, \$25.00.*

A HISTORY of European glass written in English and from the collector's point of view, written in fact by the owner of a distinguished collection of glass which supplies the entire illustrative material for the hundred plates of this book, is especially welcome in America at this time when this field of collecting is engaging a wider interest than it has heretofore attracted. Albert Hartshorne and Francis Buckley have written on old English glass but Edward Dillon has been the only English author so far to take a more comprehensive view. The present volume, for which Mr. Wilfred Buckley writes a history of glass in all countries and its modes of decoration, has a foreword from Mr. Bernard Rackham and a description of diamond engraving by Dr. Ferrand Hudig of the Nederlandsch Museum.

The plates are so arranged as to present a chronological history by countries. They begin with a few examples of ancient Phoenician, Egyptian, Roman and Chinese glass before presenting the Italian, which is the parent of all modern European glass. One of the most superb examples of sixteenth century Italian workmanship that may be seen anywhere is Mr. Buckley's dish, bearing the Medici arms in the center in gold, decorated with diamond point engraving and enriched with fine lines of opaque white glass. A flat plate of *Vitro di Trina*, which is an example of "Retticelli," or what the Germans call "Netz-Glas," shows the technical triumphs of the glass-makers of Muriano in the early seventeenth century.

The French and Spanish sections are necessarily shorter but Germany, with her various contributions in the way of shapes and decorations has extensive representation. Among the earlier wine-glasses is one of the "wilkomm" type decorated with portraits of the Emperor and the seven Electors done in diamond engraving. This subject frequently appears on enameled glasses but this specimen is the only one known decorated in diamond point engraving. There are some fine examples of the "roemer," the most popular wine-glass of the Rhineland which, with its generous bowl, heavy stem and spreading foot explains the derivation of the word from *roemen*, "to boast." Two glasses decorated in grisaille by Johann Schaper, a bottle of ruby glass by Johann Kunckel, a cup engraved by Frederick

(Continued on page 114)

# WILDENSTEIN & COMPANY

*Distinguished*  
OLD PAINTINGS  
WORKS OF ART

TAPESTRIES  
FRENCH FURNITURE  
*of the 18th Century*

MODERN FRENCH PAINTINGS

647 FIFTH AVENUE NEW YORK  
*57 Rue La Boétie, Paris*



*This Queen Anne china cabinet, in beautifully colored burl walnut veneer, is in almost perfect condition. It has three roomy drawers, and a convenient slide under the doors upon which to rest choice pieces while they are being shown.*

BURLEY AND COMPANY  
7 North Wabash Avenue - Chicago, Illinois



OF NOTE TO THE COLLECTOR OF  
OLD PEWTER

An unusual group of Chinese Pewter made in the Ming Dynasty including vases, teapots and incense burners, carved with incised design and showing remarkable dark patina.

LONDON  
BOSTON

WASHINGTON  
CLEVELAND

YAMANAKA & COMPANY  
680 FIFTH AVE. NEW YORK

## JOHAN DE WITT GALLERIES

KEES HERMSEN, Manager

We invite correspondence regarding our complete  
SERVICE TO COLLECTORS

which consists of assistance in forming and  
disposing of private collections. Paintings  
exchanged, identified, certified and appraised

### OLD MASTERS

17TH CENTURY DUTCH PAINTINGS  
PRIMITIVES

ALWAYS ON VIEW

578 Madison Ave. Cor. 57th St. New York  
Opposite the AMERICAN ART GALLERIES



"THE GAY NINETIES"

*An artist does his best work only when he is able to completely forget the medium he is using. Strathmore Charcoal Paper leaves him free to concentrate his entire energies upon the drawing itself.*

*ALTER*

AMONG artists whose work is attracting attention, the preference for Strathmore Charcoal drawing paper continues on the increase . . . The uniformity of this fine paper, its freedom from all imperfections, the ease with which it can be worked—and its price—remain the same! Send for free Sample Book to Strathmore Paper Co., Dept. N-11, Mittineague, Mass.

**NEW!** A Strathmore Single-Sheet Artists' Paper with a high plate finish! Specimen included in the free Sample Book.

"PAPER IS PART OF THE PICTURE"



**STRATHMORE**  
*Artists Paper and Boards*

## A SHELF OF NEW ART BOOKS

(Continued from page 112)

Killinger and other examples of Silesian wheel engraving are among the more important examples of German and Austrian workmanship.

In the Low Countries the art of engraving with the diamond point was perfected largely by a group of amateurs and aristocratic devotees of the art. Among them was Willem van Heemskerk of Leyden who is represented by a typical bottle covered with calligraphic scrolls, made in 1674. Frans Greenwood and D. Wolff, the two greatest Dutch masters, must necessarily be present in any collection which aspires to completeness. One of the two Greenwood glasses shows grotesques taken from Callot's *Balli di Sfessania*. Greenwood and Wolff used the stippling method which did away with the scratched lines that formed the basis of the earlier technique. A. Schouman and J. van den Blyk, coming in between these two masters, are among the many Dutch engravers who with painstaking care covered their glasses with ethereal designs that hardly take form before the eye until they are held to the light.

The Buckley collection includes some very rare English glass, such as the two goblets attributed to Giacomo Verzellini, the Venetian who came to England in the reign of Queen Elizabeth. There is also a bowl by George Ravenscroft, inventor of flint glass, which bears the mark of the raven's head and is one of six specimens so marked.

While the book, by its title, defines its province as European glass, there is brief notice of "North American Glass," which with its Wisterberg and Stiegel carried on European traditions but, as the author notes, without adding anything to the traditions of the parent art. HELEN COMSTOCK.

(Continued on page 116)

## A COLLECTION OF RARE GOTHIC WOOD-CARVINGS

(Continued from page 78)

ceptional example of this description. It is a delicately sculptured Madonna and Child made in Germany about 1530, the product of a carver contemporary with Albrecht Dürer, whose work it resembles. Supporting the Child on her left arm, the Virgin lifts in her right hand a bunch of grapes which He is plucking. Her head bends lovingly toward His. The back of the figure is also finely carved, though not in detail. In the peculiar crinkling of the folds of the gown the statue is particularly Düreresque. At first glance the composition appears somewhat distracted in line, but the form is entirely unified and the design also. Evidently it is from the hand of an able master who must have had no enthusiasm whatever for the Renaissance but cherished wholeheartedly the Gothic tradition. Both in spiritual ideal and technical aim this wood, regardless of its late date, is unaffectedly Gothic. The carving of the back, with its long, straight folds and waving tresses is as pure, albeit undetailed, Gothic as any example extant.

While the Stillwell collection of woods extends beyond the sixteenth century, this article must end with a mention of a *Journey to Calvary* which dates from the second quarter of that cycle. It admirably illustrates the forces which were fast crowding Gothic line and motive from the art of wood-carving. A very human Christ has stumbled under the burden of the cross and drops among the flowers with which this *via dolorosa* is strewn. Veronica displays her kerchief to us and John and Mary, their hands arranged in identical gestures over their bosoms, keep in step each with the other as they march behind the tragic procession. The modeling of the figures has no longer any flat quality but is, instead, rounded; the design is everywhere pictorial rather than sculptural; and human interest has been introduced in a dozen episodes—the two thieves handcuffed with rope, a soldier flogging the Christ, another soldier restraining the flogger, a third carrying the ladder and a grinning boy with a basket containing the sponge. In short, wood-carving has given up Gothic austerity for Renaissance profusion; and turned from Gothic spirituality to acquire Renaissance humanness. This particular panel was apparently made in the vicinity of Basle by a master familiar with the early works of Holbein the Younger. In outline and movement this Christ resembles the Christ in Holbein's drawing of the Journey to Calvary, now in the Basle museum. It likewise resembles the Savior in Holbein's wood-cut, *Christ Bearing the Cross*. Further, in Holbein's painting of the Last Supper, Basle, there is in the central figure of the Servitor, a marked resemblance to all of these Christs. (Cf. Illustrations: Burlington Magazine; Nov. 1925; pp. 235 and 237. Also Ibid., Jan. 1926; pp. 40 and 54.) The Stillwell *via dolorosa* lacks significant Gothic feeling but it is one of the most excellent examples of middle sixteenth century German wood-carving in America.



THE OVAL RESTAURANT  
of the  
RITZ-CARLTON  
NEW YORK

IS NOW OPEN FOR  
LUNCHEON, DINNER  
and private SUPPER parties

DANCING between 7<sup>30</sup> & 10 p.m.

TEA DANCES—SATURDAYS & HOLIDAYS 4 till 6 p.m.

*Reservations may now be made for the Ball Room and  
private Dining Rooms for social functions of the coming season*

*Boston, Massachusetts* ~ RITZ - CARLTON ~ *Atlantic City, N. J.*  
ALBERT KELLER, Managing Director

# MILCH *Galleries*



"The Ship Model"

by Gari Melchers

## DEALERS IN AMERICAN PAINTINGS

*Paintings and Etchings of Cambodia by Lucille Douglass*  
November 14th to 26th

*Retrospective Exhibition of Works by Gari Melchers*  
Nov. 28th to Dec. 24th

MILCH GALLERY ART NOTES SENT ON REQUEST

108 West 57th Street :: New York City

*Members of Associated Dealers in American Art*

# HOWARD YOUNG GALLERIES



"Ruins and Landscape"

By Bernardo Bellotto

## IMPORTANT PAINTINGS

By

AMERICAN and  
FOREIGN MASTERS

634 FIFTH AVENUE, NEW YORK

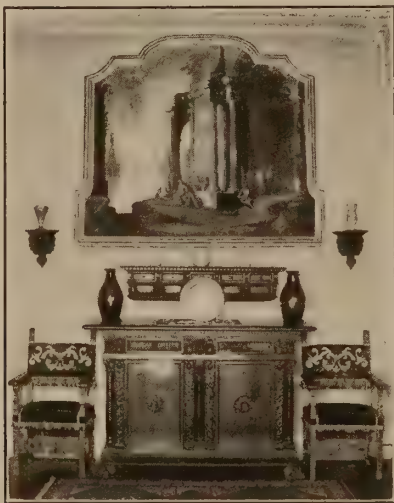
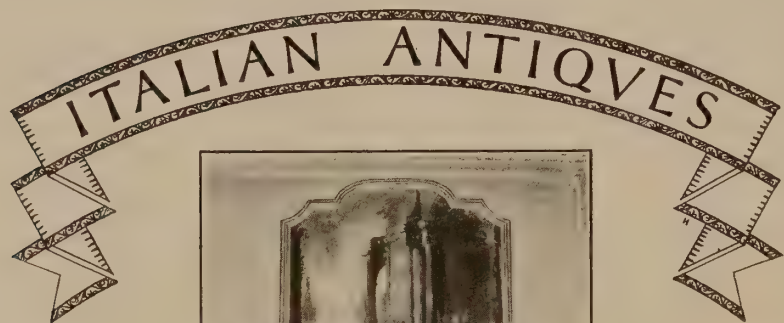
*Opposite St. Patrick's Cathedral*



IT is with the pride of a master artist signing a work well done that the Karpén nameplate is affixed to furniture.

S. KARPEN & BROS., 801 S. WABASH AVE., CHICAGO; 37TH AND BROADWAY, NEW YORK

**Karpén**  
FURNITURE



FLANKED by two 17th Century Italian walnut chairs upholstered in red velvet, the 16th Century Credenza is displayed beneath a panel of unusual interest and associations. Dating from the 18th Century and credited to the famous artist Martinelli, the panel, prior to its entry into this country, hung in the palace of the Duc de Montpensier at Bologna. This panel is one of a set of four, all executed in tempera.

22 East 65th Street, New York  
Florence Office, 34 Viale P. Amedeo

**DANTE VIRGIL LELAND**

## A SHELF OF NEW ART BOOKS

(Continued from page 114)

**EARLY AMERICAN POTTERY AND CHINA.** By JOHN SPARGO. *The Century Company, New York.* Price \$4.00.

THIS volume, which is the second to be issued in connection with the Century Library of American antiques, is written with a completeness and clarity that allows much insight into the early struggles of the American pottery industry. This is particularly well brought to the reader's notice in the chapters dealing with the post-Revolutionary era, when the strivings of the young nation to advance its industries were largely negated by the often unfair tactics of their English competitors. And that the author has accomplished his purpose to assist his "fellow hobbyists, gentle folk and kindly" will be admitted the more readily by those same amateurs. For the detail assembled by Mr. Spargo relating to the later and more important factories and their products is prepared in a manner which will appeal to the collector, equally for its informative as for its historical interest.

It would seem to us, however, that the index could have contained more complete references to the text. As an instance of this, the key to marks quotes that of Otter & Brewer, which incidentally we presume should be Ott & Brewer, as "used on Belleek only," but no reference to Belleek is made in the index. Such shortcomings notwithstanding, the book succeeds in placing before the many votaries of early American ceramics the various characteristics of different epochs. Without recourse to quotations and other irrelevant matter Mr. Spargo makes no effort to spare those who, despite the fact that there is little to choose between the red earthenware pieces of the various small potteries which produced these in the earlier history of our country, are prone to regard the products of one section more highly than those of others.

If the reader is a collector of experience, he in that case may as the author suggests omit the first chapter. Having read it, albeit not entirely without experience, we cannot refrain from expressing the wish that all such technical facts were dealt with in the same enlightening manner. This matter of pastes and the various components which go to make soft or hard is one that is apt to alarm the amateur collector and retard the development of that self-confidence so essential to the selection of speci-

(Continued on page 118)



Sister and Sonny  
have just learned  
they are going

**to  
California**  
this winter

Golden California stretching its pleasant playgrounds along the sea. Sunny land of fruit and flowers where living is a joy the whole year 'round.

Variety and beauty! Mile-high mountains—smooth beaches—orange groves, pepper trees and palms. World cities—quiet retreats. Every sport—every day.

California is only two days away on *The Chief*. *The Chief* is both fine and fast. Travelers gladly pay extra fare to enjoy its luxury and speed.

Five famous Santa Fe trains leave every day for California. "Santa Fe all the way." Besides *The Chief* there are *The California Limited*, *The Navajo*, *The Scout* and *The Missionary*—all offering famous Fred Harvey meal service.

On your way—Grand Canyon  
National Park and the  
Indian-Detour

mail coupon

W. J. Black, Pass. Traf. Mgr.  
Santa Fe System Lines  
1015 Railway Exchange, Chicago, Ill.  
Am interested in winter trip to California.  
Send me free picture-folders and advise cost of excursion ticket.  
Name.....  
Address.....

# THE · COLLECTOR'S · EXCHANGE

A DEPARTMENT FOR THOSE WHO WISH TO BUY, SELL OR EXCHANGE ANTIQUES,  
OLD OR RARE BOOKS, PRINTS, MAPS, AUTOGRAPHS, PICTURES, STAMPS, COINS.

**Old Furniture:** New magazine de luxe; Woodwork, Glasswork, Textiles, Ceramics. Subscription \$7.50. First issue 90c; stamps, check. Dunbar, 9 Rowena Street, Boston, Mass.

**Table:** Curly maple, tip and turn; curly maple tip table; Lamps; Cameo in rose, sapphire, blue and white. Bellflower glass and double Fern. The Iron Gate, Fort Edward, New York.

**Pitcher:** Ironstone, English make, with New York State and Connecticut coat of arms. Unusual collector's piece in perfect condition. C. Harding Jordan, 851 Lexington Avenue, New York City.

**Large Antique Screw Supports:** with beautiful red, white, blue, and green crystal star centers for hanging old pictures and mirrors. \$2.00 pair. Picture Nails, \$3.00 dozen. Wm. Van Rensselaer Abdill, Titusville, New Jersey.

**Engraved Stationery** of Individuality and Quality made to order. Monograms, Crests, Wedding and Social Announcements, Christmas Cards. Customers' designs copied. Samples and Estimates furnished. Leonard H. Isern, 113 East 24th Street, New York.

**1798 Hill Pottery Ware:** Green Platter; two covered tureens; also Glass Brasses. Large Mahogany Settee. Mahogany Slope top Desk. Walnut Oval drop leaf Dining Table. Jenny Lynn Rockers. General line unrestored. M. Good, 1706 Library Road, Mr. Oliver, P. O., Pittsburgh, Pennsylvania.

**Rates and Terms:** Advertisements must be paid for when submitted at 15 cents per word for each insertion; minimum charge \$3.00. Count each word, initial or whole number as a word, complete name as one word and complete address as one word. Copy must be in by the 10th of the current month for the issue of the succeeding month.

**Answers to Advertisements:** When the address given is by number only, replies should be addressed No. . . . . c/o International Studio, 119 West 40th Street, New York.

**Caution:** This department is primarily for the use of individuals and not dealers. International Studio can not assume responsibility for authenticity or value of articles advertised, and does not undertake to guarantee responsibility of prospective purchasers.

**Service Plates:** 8 dozen solid silver with Crest; been in Ducal Family—Reply, Murray, Catter House, Drymen, Glasgow, Scotland.

**Ship Model Building** profusely illustrated: circular and catalogue of other publications on Ships and the Sea, free. Marine Research Society, Dept. 2, Salem, Mass.

**Coverlet:** Blue and White, Cross Pattern. Spun and Woven by hand. Very old and interesting. Needs some repairing. Price \$30.00. Ye Olde Red Brick House, West Brookfield, Mass. Opposite Common.

**Fish Net Canopies:** hand-made, for your four-poster bed; artistic and quaintly old fashioned, early period designs; replicas of genuine sixteenth and seventeenth century canopies; something to be handed down for generations to come, to admire and cherish as heirlooms. Order NOW. Mrs. Louise D. Brooks, 23 Ash Street, Reading, Mass.

**Stamp Collectors:** "Phillips' Monthly Bulletin" (Free). 32 or more pages each issue—offers thousands of specials, sets, packets, single stamps each issue. W. C. Phillips & Co., Box 1012, Hartford, Conn.

**Pitcher, Perry and Hull, Liverpool, 7 x 6 in.** Three Platters: "New York from Weehawk," 18½ in. "A. Stevenson"—Dark Blue; Lowestoft (Chinese) 15¾ in.—Sepia and Gold; Nankin 14¼ in. Mrs. Charles J. Pennock, Robinhurst, Kennett Square, Chester County, Pa.

**Embroidery:** English lady wishes to sell inherited piece of embroidery, dated 1723; could be used for cushion-cover. Price \$150. No. 100, c/o International Studio, 119 West 40th Street, New York City.

**Paintings:** Restored, Cleaned, Revarnished, Relined, by Expert with thirty years' experience. References: Museums, Dealers, Collectors. Prices: Moderate. Odger Roust, 150 East 34th Street, New York. Telephone: Ashland 6749.

**An Unusual Set of Adam Furniture:** Sofa, Side and Arm Chairs. Box 108, Norwich, Conn.



## Are You Prepared?

Are you ready for a winter of good hard work? Is your stock of working materials complete? Better have it complete now and save yourself interruptions later on.

No matter what techniques you use there are WEBER materials exactly suited to your needs—and each WEBER product is a leader in its field.

The WEBER line of quality Art Supplies includes:

Colors (Oil—Water—Tempera— Pastel)	Brushes—Palettes—Easels
Color Outfits	Drawing and Tracing Papers
Canvas	Drawing Boards and Tables
	Drawing Instruments

Write for the WEBER Art Supply Catalog. Address Dept. I.S.

**F. WEBER CO.**

ART SUPPLIES

1220 Buttonwood St., Philadelphia

Branches:  
227 Park Ave. Baltimore  
125 S. 12th St. Philadelphia  
705 Pine St. St. Louis



## Year 'round happiness

to the true lover of gardening who looks upon Jack Frost as a personal enemy. Every day is a June day in the garden under glass; every day some flower is blooming, some plant is developing. This little greenhouse promises 365 days of delightful garden fun.

We offer twenty-five years of practical experience in manufacturing and erecting to help you. Drop us a line for full information.

**NEW JERSEY GREENHOUSE CO.**

Manufacturers and Builders

HARRY A. LUTTON, Pres.

303-309 Grant Avenue

Jersey City, New Jersey

## Finely Illustrated Art Books

issued in limited editions and sold without discount for cash only

### STUDIES IN FLORENTINE PAINTING

By RICHARD OFFNER

Quarto. Profusely illustrated with photogravure and halftone plates. \$30.00 net

The best book of its kind that has appeared for a long time—*R. Langton Douglas*

You may be proud as a publisher of getting out a volume so sumptuous in appearance and of matter so worthy of its garb.—*Bernard Berenson*

### ROBERT FIELD

PORTRAIT PAINTER IN OILS, MINIATURE, PASTEL AND WATER COLOR AND ENGRAVER

By HARRY PIERS

Small quarto. Profusely illustrated with photogravure and halftone plates. \$30.00 net

An effectively arranged and very thorough study of the artist.

—*International Studio*

### J. FRANCIS MURPHY

By ELIOT CLARK

Small quarto. Illustrated with 12 photogravure plates. Printed from type on handmade paper. \$25.00 net

A brilliant and enlightening essay.—*The Saturday Review*

### THE AMERICAN ARTISTS SERIES

Each volume uniform, printed from type on handmade paper, in limited editions and beautifully illustrated with photogravure plates

A series of excellent monographs on American artists.—*Boston Transcript*

Exquisitely made quartos on American painters.—*The Nation*

GEORGE INNESS. By Elliott Daingerfield . . . . .	Out of print
FIFTY PAINTINGS BY GEORGE INNESS . . . . .	\$25.00
HOMER MARTIN. By Frank J. Mather, Jr. . . . .	25.00
FIFTY-EIGHT PAINTINGS BY HOMER MARTIN . . . . .	25.00
ALEXANDER WYANT. By Eliot Clark . . . . .	25.00
SIXTY PAINTINGS BY ALEXANDER WYANT . . . . .	25.00
RALPH A. BLAKELOCK. By Elliott Daingerfield . . . . .	17.50
WINSLOW HOMER. By Kenyon Cox . . . . .	25.00
ALBERT PINKHAM RYDER. By Frederic F. Sherman . . . . .	25.00
JOHN TWACHTMAN. By Eliot Clark . . . . .	25.00
J. FRANCIS MURPHY. By Eliot Clark . . . . .	25.00

## FREDERIC FAIRCHILD SHERMAN

578 MADISON AVENUE :: :: NEW YORK



## MAIL THAT CHECK

for Christmas Seals today

Has your local tuberculosis association mailed some Christmas Seals to you? Why should you keep them?



Here's the answer: Christmas Seals help finance the Tuberculosis Associations. These associations have already aided in cutting the tuberculosis death rate by

more than half. Every seal you buy works directly for the health of your community, your friends, your family—your health.

Send that check to your local association today. Put the seals on your Christmas mail and packages and spread their message of health and happiness.

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS ASSOCIATIONS OF THE UNITED STATES

## A SHELF OF NEW ART BOOKS

(Continued from page 116)

mens. Nor until the beginner has fully mastered these major elementary principles does his hobby afford the same pleasure. We must nevertheless take issue with Mr. Spargo in his assertion contained in Note A dealing with Lowestoft porcelain. In this he tells us that "the accepted standard for all Lowestoft is the Oriental ware: that is a hard paste body." Then he naively informs us that there is a good deal of ware classified as Lowestoft which has a soft paste body, and that "most British experts call this by some such name as pseudo-Lowestoft." In this we fear Mr. Spargo has reversed the facts. British experts call Lowestoft by that name and all ware made at this East Anglian factory was soft paste. It is the Oriental ware that is rather known as pseudo-Lowestoft. But this is an error indulged in by many writers, nor is it unnatural when it is remembered that this controversy waged for more than a century before the actual facts were discovered.

It will doubtless astonish many that as early as the seventeenth century pottery was being exported from the West New Jersey works to Jamaica and Barbados and it is to be regretted that so little record exists of the activities of other early potteries, particularly those of South Carolina. But that the utmost effort has been made and a successful result achieved by this volume in following the progress of the industry in America is evident from the interesting data it contains. And while we must congratulate the author on the selection and the publishers on the splendid reproductions of the various illustrations, had these been accompanied by a reference to the page on which the text relating to the several plates appears even greater assistance would have been rendered to the amateur collector. Which is an indirect commendation to the perfection of the plates.

EDWARD WENHAM.

ANTIQUES AND THEIR HISTORY. Written and distributed by L. J. BUCKLEY. Binghamton, N. Y.

THAT error, so often indulged in by writers in their attempts to produce a history of antiques within one short volume, is repeated in the present with the same unsatisfying results. To treat with the furniture of three countries, in addition to the many other branches of the formative crafts within some three hundred brief pages is a task impossible

(Continued on page 119)

## Art Schools



Winter Term—53rd Year of  
The ART STUDENTS'  
LEAGUE

215 W. 57th St., New York

CLASSES—In Drawing, Painting, Sculpture, Lithography and Etching.

Send for Catalog S.



STUDY ART

at home or in our New York studio under Franklin Booth, L. M. Phoenix, Frank Schoonover, Gayle Hoskins, William H. Gerth, L. V. Carroll, and other noted artists. Practical training in Commercial Art, Illustration, Design. All mediums.

Send for Bulletin S

The Phoenix Art Institute, Inc.  
350 Madison Ave. New York

## INTERIOR DECORATION

Learn at home

Make homes artistically beautiful. Profitable business of your own—or high-salaried position. Good decorators earn from \$50 to \$200 a week. Prominent New York decorators now teach you at home. Astonishingly easy. Write for Free Book describing wonderful opportunities and success of students.

NATIONAL SCHOOL OF INTERIOR DECORATION  
Dept. 8211, 119 West 57th Street, — New York City



## HOTEL BRISTOL ROME

Very First Class

Widely Renowned

Central—Quiet—Sunny

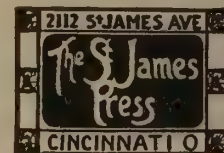
Overlooking the Barberini Gardens

Information from

INTERNATIONAL STUDIO TRAVEL BUREAU

383 Madison Avenue, New York

## HURLEY PASTEL CRAYONS



are the shorthand medium for sketching from nature. They are crisp, brilliant and velvety—but

THEY DO NOT RUB OFF

20 colors, \$1.25; 40 colors, \$2.50 postpaid  
Write for Color Card

## TO LEASE

346 EAST 49th ST., NEW YORK CITY

Opposite new 25 story Women's Hotel

DISTINCTIVE 2-STORY BUILDING

Excellent showroom with apartment above

1,000 square feet Rent \$1,800

Ideal for interior decorator, upholsterer, cabinet maker, etc.

H. L. SCHRENKEISEN

350 Mad. Ave., N. Y. Murray Hill 0729

## BACO BATIK DYES

in 2-ounce tins, full assortment of colors, write for price list.

BACO PICAREFF PAINT STOPPER for controlling color outlines. 12 Standard Shades—45¢ a jar.

BACHMEIER & COMPANY, INC.  
438 West 37th Street, New York, N.Y. DEPT. 10

## A SHELF OF NEW ART BOOKS

(Continued from page 118)

of performance. Nor does the entitling of a work as a "history" ensure an acceptable record. So many authors fail to remember that collectors and potential collectors are not subscribers to tabloid forms of literature. Rather they are people keen upon their hobby and who seek information of every aspect of the things in which they are interested, thus to familiarize themselves with the usually unobserved details. But if this "history" is sketchy and the illustrations mediocre, the compiler is to be commended upon the instructive nature of the different chronologies that accompany the book. The concise form of these permit a ready reference in ascertaining the outstanding characteristics and other information regarding various craftsmen: for which reason the volume is worthy a place on an antiquarian's book-shelf. EDWARD WENHAM.

**NEW GUIDES TO OLD MASTERS: FLORENCE.** Critical Notes on the Galleries of the Uffizi, the Pitti, and the Academy. By JOHN C. VAN DYKE. Charles Scribner's Sons, New York. Price, \$1.50.

ONE more of this now familiar series of guide-books which deal with the European galleries, this volume comments "from the painter's point of view" on the principal paintings by old masters in Florence. Unfortunately, Mr. Van Dyke belongs to the exclamatory school of criticism and he is, moreover, dogmatic. Unless one is quite spineless and tepid in one's attitude toward art, some of his attributions and comments will be calculated to enrage. It is a pity, too, that the book is not more up to date. In commenting on the defects of the Academy catalogue, Mr. Van Dyke says: "It is antiquated and hardly usable at the present time (1913)." Something of the sort might be said for the volume in hand. Several major pictures, including Botticelli's *Spring*, which he lists as being in the Academy, hang nowadays in the Uffizi. The student who followed this guide book too closely might fall into difficulties. EDITH H. WALTON.

## BOOKS RECEIVED

**THE MODERN MOVEMENT IN ART.** By R. H. WILENSKI. Frederick A. Stokes and Company, New York, Price, \$5.00.

(Concluded on page 120)

## Leading American Art Schools

### California School of Fine Arts

(Formerly Mark Hopkins Institute)

San Francisco

Fall Term Now in Session

Professional Courses in  
Painting, Design, Normal  
and Applied Arts

Write for catalogue

LEE F. RANDOLPH, Director



COURSES leading to the Bachelor's degree provide thorough preparation for life work in Applied Arts, Fine Arts, and Art Education.

21st Annual Spring Term

Opens January 2, 1928

For catalog, address

F. H. Meyer, Director

Broadway at College Ave., Oakland, Calif.

**St. Louis School of Fine Arts**  
Washington University  
First Semester Starts Sept. 19th

Large new building, recent gift of W. K. Bixby, now open. Courses in weaving, book-binding, pottery and metal working in addition to regular courses. For catalog, write to E. H. Wuerpel, director, Room 11.  
Washington University, St. Louis, Mo. 6223

**LAYTON SCHOOL OF ART**  
Layton Art Gallery, Milwaukee, Wis.  
Students may enter at any time

Courses in Painting and Sculpture, Commercial Art, Teacher Training, Interior, Costume, and Industrial Design. For catalogue address LAYTON SCHOOL OF ART, Dept. I. S. 438 Jefferson St. Milwaukee, Wis.

**Commercial Art School**  
Costume Design, Posters, Illustrations  
Color, Pen and Ink, Interior Decoration.  
Life Drawing and Painting.  
Photo Retouching with Air Brush.  
2539 Woodward Ave.  
6th Floor, Hoifman Bldg., DETROIT, MICH.

**BE AN ARTIST**  
WE CAN TEACH YOU DRAWING in your own home during your spare time. Twenty-five years of successful teaching proves our ability. Artists receive large salaries. Write Today for Art Year Book  
**SCHOOL OF APPLIED ART**  
ROOM NO. 10 BATTLE CREEK MICH.

**BROOKLYN ART SCHOOL**  
134 Livingston Street  
Near Court Sq. & Boro. Hall Subway Sta's  
Evenings, 7.30-9.45  
Special attention to Beginners  
Life Class painting and drawing  
Saturday Evening Sketch Class  
Sunday Life and Portrait Class, 2-5 P. M.  
Begin any time, write for information to Francis Muller, Director

**The NEW YORK SCHOOL OF INTERIOR DECORATION**  
578 MADISON AVE-NEW YORK

SHERILL WHITON, DIRECTOR  
PRACTICAL TRAINING COURSE  
Spring term starts February 1st  
Send for catalog 18-R

**HOME STUDY COURSES**  
Start any time—Catalog 18-N

### GRAND CENTRAL SCHOOL OF ART

A new school developing individual talent under the instruction of successful artists. Courses in Painting, Drawing, Sculpture, Commercial and Applied Arts, and Interior Decoration.

Credits given under the REGENTS University of the State of New York.

Catalogue on Request

Grand Central Terminal, N. Y. City  
Address : Secretary : Room 7008



### ART ACADEMY OF CINCINNATI

Since its founding in 1869, many pupils of this school have won distinction as painters, sculptors, draughtsmen and designers in all branches of the arts. Thorough training is given by a faculty of capable, experienced artists. A generous endowment keeps tuition rates moderate.

September 26, 1927, to May 23, 1928

For catalog address

J. H. GEST, Director, Eden Park, Cincinnati

### Studio School of Art Photography

Elementary, Advanced and Master Courses for amateurs and professionals. 7th Year. Personal training by well-known professional who has hung in all the fine salons of Europe and America and at many one-man exhibitions. Write for prospectus.

RABINOVITCH

25 West 50th Street New York City

### CHOUINARD SCHOOL OF ART, Inc.

Nelbert M. Chouinard President  
A School devoted to the unfolding of individual talent through the understanding of basic principles, thus teaching the student to express the Ideal in the practical as well as the Aesthetic forms of Art and Design.  
2606 W. 8th St., Los Angeles Dunkirk 4798

### ATELIER:

A working studio for the training of professional artists. Daily criticism—individual ideas—professional standards

School of Design and Liberal Arts,  
Irene Weir, B. F. A. Yale, Director

212 CENTRAL PARK SOUTH, N. Y. C.  
Oct. 3, 1927 to June 1, 1928 Phone Circle 1850

### The Traphagen School of Fashion

Intensive Eight Months Winter Course under direction of Ethel Traphagen. All phases from elementary to full mastery of costume design and illustration are taught in shortest time compatible with thoroughness. Day and Evening Courses. Sunday Nude Drawing and Painting Class. Saturday Adults' and Children's Classes. Our Sales Department disposes of student work. Telephone Circle 1788 or write for Catalog 1.  
1680 Broadway (near 52nd St.), New York

### THE PORTRAIT CLASS for CECILIA BEAUX N. A.

TENTH SEASON—November 1st to May 1st

For information write to the director:

MISS EMILIE KUSSIN

1 Gramercy Park New York, N. Y.



### MASTER INSTITUTE OF UNITED ARTS

MUSIC—PAINTING—SCULPTURE  
ARCHITECTURE—OPERA CLASS  
BALLET—DRAMA—LECTURES  
Enrollment open. Send for Catalogue "F"  
310 Riverside Drive, cor. 103rd Street, N. Y.  
(Academy 3860)

### ALEXANDRE ARCHIPENKO ECOLE d'ART

44 West 57th Street New York City  
SCULPTURE The school has a commercial department for the manufacture and sale of decorative works in Mosaic and Ceramic, executed from the student's designs.  
PAINTING  
DRAWING  
MOSAIC  
CERAMIC

### ART APPRECIATION FOR THE PUBLIC

THE vision of the great painters for values and color may be quickly gained at home even by those unable to draw or paint what the vision-training method enables them to see and enjoy.

H. Dudley Murphy (Harvard University) says this method is the best, since it makes the artist his own critic, with an instrument absolutely without prejudice or fault.

Robert Vonnob, N. A., says students may gain faster at home than in art schools by old methods of teaching. This is possible because no copies are used and the method "gives a truth of artistic vision never gained by many artists." (Boston TRANSCRIPT)

"Mr. Cross teaches in hours what usually takes months and years" (A. J. Philpott in Boston GLOBE).

### A. K. CROSS ART SCHOOL

Southport, Maine, July to October; or  
Winthrop Station, Boston, Mass. (winter)

### THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

PHILADELPHIA

Announces that its School at Chester Springs, Chester County, Pa. (thirty-five miles northwest of Philadelphia), will remain open to receive students during the winter season of 1927-28. Instruction in Landscape Painting, Portraiture, the Full Length Figure (costumed model), Decoration, Construction and Still Life. Requirements governing the Cresson Foreign Travelling Scholarship Competition are paralleled with those which are enforced in the Academy's Philadelphia School.

Resident Instructor

For information write to

MR. D. ROY MILLER

Resident Manager

Chester Springs, Chester County, Pa.

### OTIS ART INSTITUTE

A SCHOOL OF FINE AND APPLIED ARTS  
MAINTAINED BY THE COUNTY OF LOS ANGELES  
ASA-DEPARTMENT OF THE LOS ANGELES MUSEUM

2401 WILSHIRE BOULEVARD - LOS ANGELES - CALIFORNIA  
Thirty-eight classes beginning and advanced, work outdoors or indoors 12 months in the year. Date of entrance and period of study optional. A genuine Art Spirit pervades this art school. Illustrated catalog sent upon request.

### N. Y. School of Fine and Applied Art

Frank Alvah Parsons, Pres. Wm. M. Odum, V-Pres.  
NEW YORK-PARIS Inquire or Visit



Only international professional school of Interior Architecture and Decoration, Stage and Costume Design, Advertising Illustration, etc.  
Various Catalogues by Request  
REGISTER NOW FOR JANUARY ENTRANCE

PARIS SCHOOL 2239 Broadway, New York, or  
9 Place des Vosges, Paris

### SCHOOL OF THE MUSEUM OF FINE ARTS

52nd YEAR BOSTON, MASS.

Instructors: Drawing and Painting—Philip L. Hale, F. A. Bosley, L. P. Thompson, A. L. Ripley; Modeling—Charles Grafty, F. W. Allen; Design—Henry Hunt Clark, A. J. Morse, G. J. Hunt. Scholarships and Traveling Scholarships. New Building opened in October. Illustrated Booklet.

### Scott Carbee School of Art

Personal Daily Instruction  
Illustration, Drawing, Painting,  
Portrait, Still Life, Commercial  
and Costume Design. Day and  
Evening Classes. Placements,  
Scholarships.

For Catalog address the Secretary  
126 Mass. Ave., Boston Kenmore 2547

### CORCORAN SCHOOL OF ART WASHINGTON, D. C.

Tuition Free. Entrance Fee \$15.00.  
Day and Evening Classes in Drawing and Painting, Composition and Anatomy. Instructors: Richard S. Meryman, Principal, S. Burtis Baker, Vice-Principal, Mathilde M. Leisenring, Eugene Weisz, George M. Jenkins, M.D.  
For information and Prospectus address the secretary.

### XAVIER J. BARILE PRIVATE ART SCHOOL

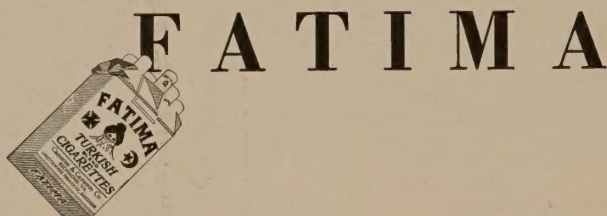
DRAWING PAINTING COMPOSITION  
FIGURE LANDSCAPE & ETCHING

Special Classes: Saturday Still Life—Antique, Sunday Life—Portrait, Monday Evening—Sketching. Mr. Barile will also take a few private students. For folder address Studio Fifteen, 7 West 14th St., New York City.

WATCH THE YOUNGER CROWD PICK THE WINNERS!



**L**OOK around you at the big game—and see the Fatima packages pop out! No gathering of the younger set, large or small, fails to extend this extraordinary record. Unquestionably, Fatima has pleased more smokers for more years than any other cigarette.

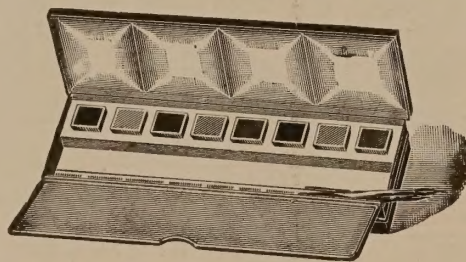


The most skillful blend in cigarette history

LIGGETT & MYERS TOBACCO CO.

## WINSOR & NEWTON'S Famous Colour Sets

Make An Appreciated Gift



Junior "IDEAL" Water Colour Box. Fitted with 8 half-pan Moist Water Colours and 2 Brushes, \$3.25.

Kensington "IDEAL" Oil Colour Box. Fitted with 12 tubes of Oil Colours, 3 Brushes, Oil, Turpentine, Mahogany Palette and Palette Knife, \$5.50.

Sent direct if your dealer can not supply

New Illustrated Folders—write for ones wanted

No. 1—Water Colours, Fitted Boxes, Brushes, Palettes, etc.

No. 2—Studio Oil Colours, Oils, Varnishes, Canvas, etc.

No. 3—Easels, Sketch Boxes, Palettes, etc.

# WINSOR & NEWTON

INCORPORATED  
Everything for the Artist

31 EAST 17<sup>th</sup> ST. NEW YORK

# REMBRANDT COLORS

MADE IN HOLLAND

Pure  
Brilliant  
Permanent

TALENS & SON  
APELDOORN  
HOLLAND  
U.S. Distributing Office  
IRVINGTON N.J.

Agents for Canada  
ARTISTS' SUPPLY  
CO. LTD.  
77 York Street  
Toronto-Ontario

## BOOKS RECEIVED

(Continued from page 119)

NEW GUIDES TO OLD MASTERS: FLORENCE. By JOHN C. VAN DYKE. Charles Scribner's Sons, New York. Price, \$1.50.

THE DEVELOPMENT OF THE THEATRE. By ALLARDYCE NICOLL. Harcourt, Brace and Company. Price, \$10.00.

ANTIQUES AND THEIR HISTORY. Written and distributed by L. J. BUCKLEY, Binghamton, N. Y.

THE ART OF JAPAN. By LOUIS V. LEDOUX. Printed for the Japan Society, Inc., by the Printing House of William Edwin Rudge, New York. Price, \$3.00.

THE A-B-C. OF ÆSTHETICS. By LEO STEIN. Boni and Live-right, New York. Price, \$3.00.

AN ENCYCLOPEDIA OF ENGLISH FURNITURE. A pictorial review of English furniture from Gothic times to the mid-nineteenth century. Edited with an introduction by Oliver Brackett. Robert M. McBride and Company, New York. Price, \$15.00.

NORTH ITALIAN DRAWINGS OF THE QUATTROCENTO. By K. T. PARKER. With seventy-two illustrations in collotype. Drawings of the Great Masters Series. Robert M. McBride and Company. Price, \$5.00.

THE WALNUT COLLECTOR. By MACIVER PERCIVAL. Dodd Mead and Company. Price, \$3.00.

ENGLAND AND IRELAND. Twelve wood-cuts by RICHARD BENNETT. With foreword by Zona Gale. University of Washington Book Store, Seattle, Wash. Price, 65 cents.

THE SUBSTANCE OF ARCHITECTURE. By A. S. B. BUTLER. Lincoln McVeagh, The Dial Press, New York. Price, \$4.00.

MANUAL FOR SMALL MUSEUMS. By LAURENCE VAIL COLEMAN. G. P. Putnam's Sons, New York-London. Price, \$5.00.

PAINTED AND PRINTED FABRICS. The History of the Manufactory at Jouy and other Ateliers in France 1760-1815. By HENRI GLOUZOT. Notes on the History of Cotton Painting especially in England and America. By FRANCES MORRIS. Printed for the Metropolitan Museum of Art by the Yale University Press, New Haven. Price, \$3.50.

## SPANISH AND PERSIAN ANTIQUES

Period Furniture  
Textile 16th to 18th Cent.  
Wrought Iron  
Pottery 6th to 18th Cent.  
Glass 2nd to 18th Cent.  
Miniature Painting  
Lacquer Work  
Ancient Jewelry

## M. D. Benzaria Co.

561 MADISON AVE.  
at 56th Street  
NEW YORK

Statement of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of INTERNATIONAL STUDIO, ASSOCIATED WITH THE CONNOISSEUR, published monthly at New York, N. Y., for October 1, 1927.

State of New York, County of New York:

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Franklin Coe, who having been duly sworn according to law, deposes and says that he is the Business Manager of INTERNATIONAL STUDIO ASSOCIATED WITH THE CONNOISSEUR, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are: Publisher: INTERNATIONAL STUDIO, Inc., 119 West 40th St., New York, N. Y.; Editor, W. B. M'Cormick, 119 West 40th St., New York, N. Y.; Managing Editor, none; Business Manager, Franklin Coe, 119 West 40th St., New York, N. Y.

2. That the owner is: INTERNATIONAL STUDIO, Inc., 119 West 40th St., N. Y. Sole stockholder of International Studio, Inc., International Publications, Inc., 119 West 40th St., New York, N. Y. Sole stockholder of International Publications, Inc., is Star Holding Corporation, care of Corporation Trust Company, Wilmington, Del. Sole stockholder of Star Holding Corporation is W. R. Hearst, 137 Riverside Drive, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owing or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Franklin Coe, Business Manager, Sworn to and subscribed before me this 28th day of September, 1927. (Seal), G. E. Stahl, Notary Public, Queens County, No. 1724, Register No. 3556, N. Y. County, No. 545, Register No. 9498. My commission expires March 30, 1929.

# ORIGINAL MELACHRINO

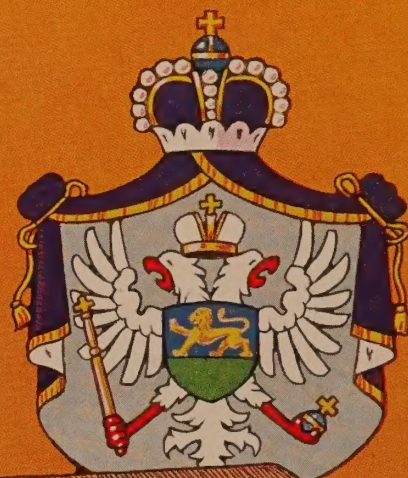
"The One Cigarette Sold the World Over"

Melachrino cigarettes are made of the very finest Turkish. No tobacco in the world equals Turkish in delicacy of flavor, aromatic qualities, smoothness and richness.



PRINCE IVO RADOWITZ

Royal Prince of Montenegro, cousin of the king of Serbia and nephew of the queen of Italy. One of the many personages of high rank the world over who smoke and endorse Melachrino cigarettes



*Најбоља гурапетина коју сам  
до сада пушчио то је Мелачрино  
из Америчанске Компаније  
гулана. Она је једина у свакој  
торзији и има све врхунце  
орјенталног гулана.*

*Принца Иво Радовића*

## TRANSLATION

The best cigarettes I have ever smoked are the Melachrinos. They are perfect from every point of view and have all the qualities of Oriental tobacco.

PRINCE IVO RADOWITZ



30¢ the packet of 20

15¢ the packet of 10

CORK TIPS AND PLAIN ENDS

H A V E A C A M E L



## *Here's to Camel—on a million tables!*

HERE'S to Camel. How much added pleasure it brings to the world. Wherever congenial friends gather, or in the solitary hours of work or travel, Camel insures the enviable mood of enjoyment.

All of the mysterious powers to please of the choicest Turkish and Domestic tobaccos grown are brought to fulfillment in Camel. This is done through a smooth and mellow blend that cannot be found anywhere else. For America's largest

tobacco organization concentrates its abilities in Camel. Into this one brand goes all of its power to select and buy and blend for taste satisfaction. There simply are no better cigarettes made at any price.

Camel's mildness and mellowness are the favorites of particular modern smokers. So much so that Camel's popularity is greater than any other cigarette ever had. For your enjoyment of the smoothest smoke ever made, "Have a Camel!"

R. J. REYNOLDS TOBACCO COMPANY, WINSTON - SALEM, N. C.